

THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

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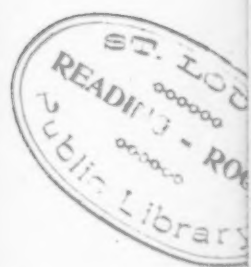
NEW YORK AND LONDON, OCTOBER, 1898.

{ WITH 7 SUPPLEMENTARY PAGES,
INCLUDING COLOR PLATE.



"LORD RUSSELL OF KILLOWEN." FROM THE ETCHED PORTRAIT BY JACQUES REICH.

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THE NOTE-BOOK.

Leonato.—Are these things spoken, or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.



PARIS may be the centre of art production, but London is the centre of trading in works of art. The prices obtained there for pictures indicate the condition of the market. During the season now past, prices for paintings by modern artists have, as a rule, been higher than ever before.

Alma Tadema's "Roman Flower Market," sold in 1873 for £672, brought this season £924. Burne-Jones' "Venus' Mirror," which fetched at the Leyland sale in 1892 £3885, brought £5722 10s. Sir J. E. Millais' "The Order of Release," which sold for £2835 in 1879, brought £5250; his "The Black Brunswicker" has increased in value from £819 to £2782 10s.; on the other hand, "The Ornithologist," which, though admittedly a poor example of his art, was exhibited at the Chicago World's Fair, has fallen from £1785 to £892 10s. Rossetti's "La Ghirlandata" has gone up from £1050 to £3250; and G. F. Watts' "The Eve of Peace" from £997 10s. to £1417 10s. In general, the work of the painters usually classed together as pre-Raphaelites has very greatly increased in value.

Paintings of the Continental schools have also brought, generally speaking, higher prices. Bargue's "The Sentinel," which sold in Paris in 1887 for £420, has brought £525; Corot's "La Chevière," £1680; Israels' "The Anxious Family" has risen from £525 to £997 10s.; Van Marcke's "The Homestead" from £462 to £861; and J. Maris' "The Seaweed Gatherers" from £252 to £924.

American purchasers of old English paintings should take notice that the works of the less-known men of the school are declining in value. J. C. Hook's "Gathering Seaweed" has declined from £913 to £399; the elder Linnell's "The Noonday Rest" has gone down from £1470 to £735, and his "The Sheep Drove" from £1942 10s. to £945; W. Logsdall's "A Venetian Al Fresco" has declined from 800 guineas to £157 10s. Even Landseer, once the most popular of animal painters, shows a great falling off. His "Canine Friends," which brought £1102 10s. in 1874, sold this season for £173 5s. But examples of the greater men continue to increase in price, though not in such a marked fashion as is the case with the pre-Raphaelites. Good specimens of Reynolds, Gainsborough, Constable, and Romney will always bring their price.

THE fall of Landseer is probably due, in great part, to the rise of Swan. It has been discovered by the critics that Landseer's dogs and donkeys are, as Nietzsche says men are, "too human." Swan is supposed to avoid that fault, "as the old masters always did." There is here a congeries of errors. A few good old animal painters, such as Snyders, did certainly make their beasts more stupid than nature; but most old masters went far beyond Landseer in humanizing the animals that they introduced in their pictures. With them it was, perhaps, only a habit of hand. They were so accustomed to drawing the human figure that its forms came of themselves from their pencils. But, in any case, they were not so far wrong in the result. The higher animals have emotions like the human, and the corresponding muscles are moved in expressing them. Landseer exaggerated this play of expression; Swan omits it. The latter painter's real superiority is solely in his somewhat better understanding of brush work.

IF the movement of old English paintings to this country be owing to the desire of English buyers to possess themselves of pre-Raphaelite pictures at the present high prices, we must be said to have the best of it. Without in the least undervaluing the painter-like qualities of Rossetti or Watts, or the exquisite decorative designs of Burne-Jones, a good Reynolds or Romney may be said to wear better as an every-day companion. None of these men ever painted anything so real, so sound in handling, so harmonious in color as Reynolds' "Cupid in Love," which is now at Oehme's Gallery. There hangs just above it a "Cupid" by Bouguereau, more excellent in drawing, but as a piece of flesh painting and as a composition vastly inferior. The carnations have faded a little, but otherwise the picture is perfectly preserved, and is a delightful specimen of the English master's Venetian coloring.

DEATH has been busy among the French artists. Charles Garnier, the architect of the Nouvel Opéra, who died on August 4th, was known personally to many American students of architecture, and no modern architect has had so great an influence upon our present practice. Garnier was the son of a Parisian market-woman and began life as a designer of patterns. He entered the École des Beaux Arts at twenty-three (in 1848) and won the Grand Prix, which enabled him to spend some time in Greece, where he studied carefully the existing remains of classic art. Besides the Nouvel Opéra, he is the architect of the Observatory at Nice, the Théâtre de la Terrasse at Monte Carlo, and numerous buildings in Paris and throughout France. The Société des Artistes Français have started a subscription for a monument in his memory.

The late Eugene Boudin was a marine painter of peculiar merit, whose works will doubtless, now that he is dead, be more highly appreciated than they have been. He was the son of a Honfleur boatman, and had a practical acquaintance with salt water before he became an artist. Troyon, who happened to see him sketching, took him in hand, and helped him to study in Paris. He became a great artist; but the picture-buying public has never taken kindly to him—so far. He died poor at Dieppe, aged seventy-three.

Félicien Rops is best known as an etcher; but his original lithographs are also valued by collectors. He was a keen satirist, something of a woman-hater, and a very remarkable artist in black and white. He was born at Namur in 1828.

THERE are persistent rumors that the library of Mr. L. E. Leiter, known to contain some exceedingly rare American books, is to be sold in order to help pay his son's debts. His copy of the Eliot Indian Bible of 1685 was obtained at the Brinley sale, where it cost him \$500; it is now worth, perhaps, double that sum. The library of the late Adolph Sutro of San Francisco will also, possibly, be dispersed during the coming season. It is rich in early and rare Spanish and Portuguese books, many of them relating to America, and includes a valuable collection of Sanscrit manuscripts. The following prices have been recently obtained for English books: Rudyard Kipling's "Letters of Marque," first edition, 1891, £6 15s.; Bunyan's "Pilgrim's Progress," 1682, £22; Burns' "Poems," 1787, with some notes in the poet's hand, £37; and Shelley's "Queen Mab," first edition, 10 guineas.

IN nothing is the improvement in public taste more visible than in the statuary and reliefs which adorn commercial buildings. The four huge bronze statues by Mr. J. Massey Rhind, which have recently been placed

in position on the front of a big office building on lower Broadway, though by no means of equal merit, are all far superior to the sort of thing that was thought good enough for such a purpose only a few years ago. The figures are of men famous in the history of the city, Hudson, Stuyvesant, Wolfe, and Clinton. The baggy breeches and belted doublets appropriate to the two great Dutchmen, Hudson's big boots, and Stuyvesant's famous wooden leg have tempted Mr. Rhind a little too far toward the picturesque; he has spent himself in effects of light and shadow and texture, and, though he has not neglected form, he has not succeeded in rendering it especially attractive or dignified. The other two figures offered almost equal opportunities in the way of picturesqueness; but Mr. Rhind was better inspired than to continue the same treatment. The statues of Clinton and of Wolfe are simply, almost severely modelled, and are the more impressive and intelligible. The statues are not well placed on a narrow cornice which looks like a mere shelf, and against piers of masonry with incised joints which must have appeared to the architect of much more decorative importance than the figures.

MR. GEORGE GREY BARNARD's colossal figure of "Pan," which Mr. Alfred Corning Clark has had cast as a gift to the city, to be placed in the Central Park, was at first intended for an apartment house in that vicinity. It is certainly an original conception. The half-animal god presents a type of features which, since compound race designations are in fashion, we may call Mongolian-sheepish. He is playing on a double pipe, and is listening to his music with one ear drooped, the other erect, his huge body sprawled upon a rock, over the edge of which hangs one hoofed and hairy leg. The figure is said to be the largest ever cast in bronze in this country.

APROPOS of public sculptures, Mr. Jules Claretie illustrates in an amusing way in *The Temps* how statues of local celebrities are erected in France. Some rising politician of the neighborhood discovers that it has given birth to a genius as yet uncommemorated by a statue; he goes to some young sculptor, and, in consideration of the glory that will accrue to him, gets his lowest figures for the work which he proposes to have set up. The cost of the marble or the bronze he gets out of the government; and with whatever subscriptions he obtains he feasts his committee, pays for newspaper notices, and organizes a celebration on the occasion of the unveiling of the statue. All this makes of him a great man, the leading spirit in the community. If, when everything is ready, he can induce a member of the Cabinet to come and make a speech, his success is complete, and he secures a decoration. The sculptor gets his few hundred francs, and is shoved into a corner. Human nature is much the same everywhere; but this is one of the things in which we do better than the French. They are a vainglorious people and will go to a great deal of trouble for a medal. In this country, the enterprising wire-puller "keeps the cash and lets the medal go," as Omar Khayyám ought to have said, but did not. He gets quite as much advertising out of the affair as his Gaulish confrère; but he lines his pockets, too. As for the sculptor, he sometimes has to sue for his money.

TWENTY-FIVE foreign pictures have already been accepted by the London Committee for the Carnegie Institute exhibition. Foreign contributions have been rigorously limited so as to provide for as large a representation by Americans as that of last year.

THE LONDON LETTER.

RAPID DISAPPEARANCE OF TIME-HONORED BUILDINGS—SIR JOSHUA REYNOLDS' HOUSE TO BE PULLED DOWN—WHERE ROMNEY, TURNER, AND HOGARTH LIVED—HIDEOUS ENGLISH SUBURBAN "ARCHITECTURE."



It is pitiful to one who loves his London for its picturesque old houses to note how ruthlessly one after another they are being swept away. Just now The Strand is closed for "improvements," and when it is reopened for traffic, it is understood that the last of the venerable timbered dwellings in Wych Street will have disappeared. Of course, that musty, narrow old street has long had an evil repute, and it is in the interest of decency and order, as much as for the improvement of the traffic of one of the most congested thoroughfares of the metropolis, that it should go. Yet, as lovers of the picturesque and artistic are charitably supposed to be exempted from the necessity of subscribing to the new order of things simply because those things are *practical*, I must invite the readers of The Art Amateur to shed with me a futile tear or two over the disappearance of one of those picturesque landmarks which, ever since the days of Irving and Hawthorne, have made England specially interesting to visitors from the New World.

Understand that I am not one of those who would preserve intact the home of a great man simply because he lived in it. At the present moment the house in which Sir Joshua Reynolds lived, in Leicester Square, from 1760 to the day of his death in 1792, is doomed to destruction, and it does not disturb me; for it is a very ordinary, commonplace brick structure, and there is nothing picturesque about it or otherwise worth preserving, any more than there is about the big house in Cavendish Square where his rival, George Romney, cut such a dash when he became a fashionable portrait painter, or about the house in Harley Street, not far from Romney's, where Turner lived—like a pig—in his days of affluence. A great cry of indignation was raised a little while ago because Turner's more congenial den in Chelsea, where he died, was to be pulled down; but, surely, apart from any other consideration, a decent regard for architectural propriety renders it impossible in a great city to allow a mere rookery to obstruct the march of municipal progress.

In the suburbs, one might well be content to have the hand of the destroyer stayed a while longer. But mammoth London grows so rapidly that what were suburbs yesterday may to-morrow be an integral part of the metropolis. Such a sweeping metamorphosis as that which produced the Greater New York has not yet been made on this side of the Atlantic; but, in London at least, the change is no less rapid because it is less sweeping.

Chiswick, a suburb about midway between West Kensington and Kew, abounds in once famous houses which have either gone or are going fast to destruction and oblivion. As I am speaking of artists' homes, let me mention "Hogarth House," in Hogarth Lane. The painter, Sir James Thornhill, lived here before his more famous son-in-law, Hogarth, who is said to have planted the mulberry-tree in what remains of the original garden. Not long ago, part of the premises were occupied as a rag-shop. An artist bought the place and redeemed it from this obloquy, and it is now let to a florist.

It is not only in London and its suburbs that the old timbered houses are disappearing. Throughout the country they are being pulled down to make room for more convenient modern dwellings. If these latter had only some claims, however remote, to be classed as architecture, one could be more easily reconciled to the change. But, alas, the reverse is the case. In the United States, you are far ahead of England in this respect—especially in the new suburban homes. Whatever may be the faults of the bastard imitations of Richardson—America's greatest architect—or even of the queer gabled and verandahed villas which, for some inscrutable reason, are named after the good Queen Anne, there is something picturesque about most of these buildings—if it is only the usually good skyline. But the modern suburban homes in England are monotonously ugly. As a rule, they are run up in rows by some speculative builder who is his own architect. A week or two ago, I was in North Devon, the delightful Highland of Southern England, and drove from the quaint old town of Barnstaple—which has not yet been "improved"—to Ilfracombe, a famous seaside resort. The approach to the town is one of the most picturesque imaginable, along a steep, winding road, with hedges ablaze with the purple and gold of heather and gorse; over hills of the richest verdure and capped with dense clumps of trees, or else golden with the garnered harvest. Below, the valleys, dotted with red, thatched cottages and cultivated fields, tell the same tale of peace, plenty, and prosperity. For miles away in the distance is the sparkling sea dotted with a thousand sail. There is nothing to disturb the prospect until you approach the town and are confronted with the hideous nondescript houses, each row a little worse than the one before.

I am writing now from Eastbourne, another watering-place on the south coast—much farther to the eastward. Ilfracombe, you know, is on the Bristol Channel, and you can see the coast of Wales on a fine day. Well, it is the same story at Eastbourne—a wonderfully fine watering-place, so far as natural advantages go; with a faultless beach, sheltered by high cliffs, and with a sea-wall and coast promenade of two miles or more in extent. But the houses spoil everything: massive and pretentious, but, as a rule, wholly devoid of taste. I write from the Albion Hotel, to which I was attracted by the picture in an advertisement of the house, in the A. B. C. Railway Guide, which represented it as in the familiar old style of the English inn, overgrown with creepers and vagrant rose vines. The fact did not belie the portrait, so far as one half of the building is concerned; but a new wing has been added, entirely different in architecture—in imitation of the large and more pretentious hotels here—and it is proposed to transform the picturesque old part to conform with the hideous new.

But I find myself on the verge of writing a "watering-place letter," which is not at all suited to the genius of The Art Amateur, and it is lucky that I am at the end of my paper.

MONTAGUE MARKS.

EASTBOURNE, Sept. 9, 1898.



THE COLLECTOR.

BOOK-COLLECTING IN NEW YORK.

THE great prizes, such as incunabula, and all the finer examples of the fifteenth century press, are in New York, as everywhere, beyond the reach of any but the very rich. Let no one expect to pick up a fine Caxton, or Aldus, or a Fust and Schoeffer Bible for anything less than a small fortune. Americana and English books of value, even though quite modern, are also dear. There are with us twenty collectors of such books for the one who cares for the rarities of any foreign language, ancient or modern. The following list, taken from the manuscript catalogue of a small collection made entirely in New York, will give some idea of what may be obtained by a persistent collector.

"Les Œuvres de M. François Rabelais, Docteur en Medecine," Anvers, 1573, is a valuable edition containing the fifth book of Pantagruel, which was not printed until after Rabelais' death. This copy has been sold five times in New York, at prices varying from seventy to one hundred dollars. "Les Epitres de Maître François Rabelais," written during his travels in Italy, are in the original edition. The volume has an excellent copperplate title-page with a portrait of the author, and is in a magnificent binding of red morocco, elaborately tooled on the back, by Thibaron-Echanbard. As is well known, it contains a lively account of the sack of Rome, and curious notes on the condition of horticulture in France and Italy. The first edition of Ronsard's "Bocage," 1554, is bound up with the second of the "Amours" in a handsome Jansenist binding in green morocco, by Duru and Chambole. These two books were obtained for something less than a song, that is to say for literary work which was never published, owing to the failure of the firm which ordered it. The second edition of the "Amours" is the most valuable, because it contains the commentaries of Ronsard's friend, Muret, from which we learn what a quantity of new words the poet introduced into the French language. The beautiful wood-cut portraits of Ronsard at twenty-seven, and of his *amie*, Cassandra, at twenty, are usually ascribed to that universal genius, Jean Cousin, designer of stained glass, painter and sculptor. But the portrait of Muret is evidently by another, probably a German hand. Ronsard is crowned with laurel and costumed as a Roman general, while Dame Cassandra is dressed mainly in jewelled brooches and strings of pearls.

Few wood-cuts, even of the early Italian masters, can compare with those by Bernard Salomon—"le petit Bernard"—to Marnef's editions of Ovid. Only the *Metamorphoses* and the *Epistles* were published. The copy of the *Metamorphoses* in this collection does not contain the charming border designs, somewhat overpraised by Dibdin; but the illustrations, in which the artist displays a graceful and spirited invention, not to be matched among the earlier illustrators, are the main attraction of the work. The binding is a modern imitation, made with specially engraved stamps, of the original binding, which was damaged beyond repair.

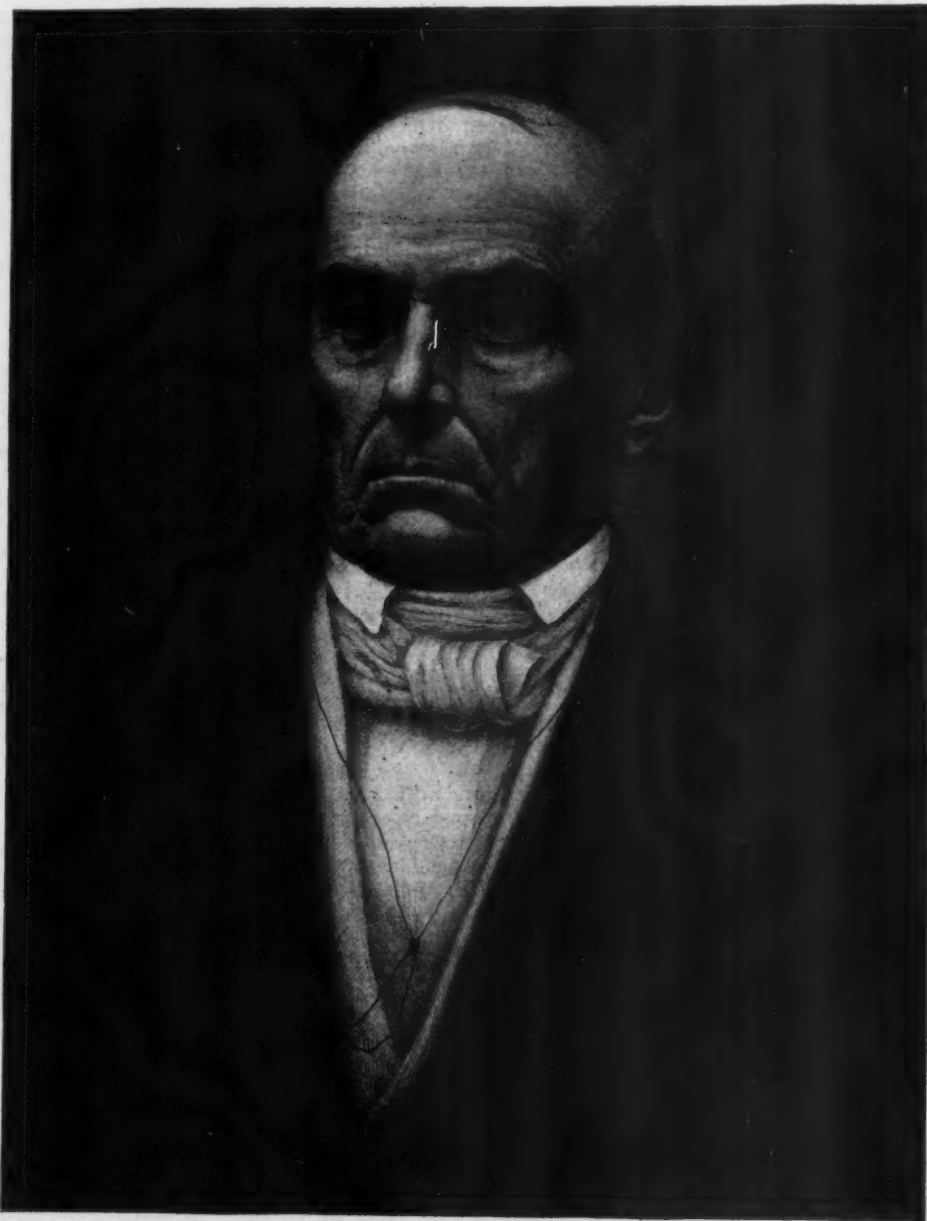
There are books, valuable in themselves, but more so for their bindings of illuminated hogskin, or vellum, or old morocco; examples of the Plantin, Elzevir, and other celebrated presses; a copy of the first Florentine edition of Homer with the manuscript notes of the poet and scholar, Claude Nicole, and other rarities obtained in New York bookstores and auction-rooms, all really worth having, and sure to increase in value. They prove, incontestably, that it is still possible to find bargains in old books.

THE ETCHING OF PORTRAITS.

PORTRAITURE in etching is admittedly the most difficult branch of the art and the one that most tasks the ability of the etcher. Accordingly there have been few really fine etched portraits. Those by Rembrandt of his young friend, Six, and others, some rather slight sketches by Vandyke, and a number of etchings after paintings, such as those by Rajon, are almost all that deserve to be considered as among the best specimens of the art. It gives us great pleasure to reproduce two fine heads by Mr. Jacques Reich, which are among the very best of modern works in their kind. The portrait of Lord Russell, of Killowen, in his chancellor's robe, is a perfect example of all that should be attempted by the etcher. The picturesque costume and the varied textures have been made the most of, and yet kept well subordinated to the interest of the features and expression. A less capable artist might allow himself to be so carried away by the opportunities offered by the ermine robe, the lace lappets, the collar with its Tudor rose and portcullis, and even by the horse-hair of the conventional wig, as to make these adjuncts of more importance than the real subject, which is the face. But Mr. Reich, while ignoring no chance of the picturesque afforded by the details of the costume, does not force these on the attention, but has reserved his most delicate as well as his strongest work for the face. Our half-tone reproduction enables one to see that the head may be placed in the same category as the celebrated portrait of Don Gueringer, that masterpiece of modern etching. In the portrait of Daniel Webster, the artist was at once relieved of the temptation to elaborate costume, and deprived of the aid which it gives in the composition of a picture. The dangers encountered here were of carelessness in manipulating the accessories, uninteresting as these are, in themselves, and of the dryness which would result from over-elaboration. Mr. Reich has avoided both faults. With the true artist's feeling for proportion and harmony, he has known how to make all parts of his work help forth the general effect. Curiously enough, the features are much sterner than those of the Lord Chancellor.

Mr. Reich was born in Hungary, August

10th, 1852. He studied art at Budapest, and, coming to America in 1878, continued his studies at the Philadelphia Academy of Fine Arts. Here he devoted most of his time to drawing in black and white, and made numerous portraits in charcoal. In 1879 he went to Paris, where he studied under Bouguereau and Tony Robert Fleury. On his return to Philadelphia, he gave his attention, at first, to pen-and-ink work for book illustration and the magazines, but also took up etching. Reproductions of some of his pen portraits may be found in Scribner's "Cyclopædia of Painters and Painting," Appleton's



PORTRAIT OF DANIEL WEBSTER. FROM THE ETCHING BY JACQUES REICH.

"Annual Cyclopædia" (since 1886), Appleton's "Cyclopædia of American Biography," and Harper's and Scribner's Magazines. For the last few years he has devoted himself almost exclusively to portrait etching, with results which may be judged of by our two examples. Other heads etched by him are those of the late James Russell Lowell, Dr. Oliver Wendell Holmes, William Cullen Bryant, Alfred Tennyson, and Henry Clay. These are published by Mr. Charles Barmore, of New York, by whose kind permission we are enabled to reproduce for the benefit of our readers the two remarkable heads that illustrate this article.

THE STUDY OF AMERICAN INDIAN ART.

THERE are several reasons why Americans should study the art of our aboriginal population: for its own sake, for the frequently beautiful shapes and striking, if grotesque, designs of many Indian products; for the curious and interesting symbolism displayed in it; and, most of all, because we have abundant reason to believe that our own European art has passed in prehistoric times through a stage of development very similar to that shown in the work of our American Indians.

Even the writers of text-books no longer begin their histories with the perfected art of ancient Greece and Egypt. It is matter of common knowledge that, before there were even the rude beginnings of classic art in Greece, there were in that country centres of civilization in which an art of a different character, yet not altogether different, was cultivated. This was the art of the Bronze Age, familiar to Homer and King David, and of which Schliemann's noted discoveries have brought to light so many traces. In Greece, this art may be roughly said to have given way to the beginnings of the classic art about 700 B. C.; but in western Europe, it lasted well into the Christian era.

But before the knowledge of bronze had become common in Europe there was still another art, that of the Latter Stone Age—a time when flint and other hard stones, finely shaped and polished, were used for all tools and weapons, for carving in wood and bone, and for hammering small objects, mostly of personal adornment, out of native ores. This period, which disappeared in Europe before the dawn of history, lasted in America until its discovery and colonization by Europeans; and in many respects the existing Indian tribes may be said to be still living in the Stone Age. It was a time marked by the beginnings of a regular agriculture, by the occupation of river and lake valleys, as the places best suited to the cultivation of the soil, by efforts to attain an exact knowledge of the seasons and the sun's course, on which the growth of crops so much depends, by frequent wars for slaves and lands, by cities built on piles and embankments in the lakes for safety's sake, by great earthworks which were places of refuge in time of floods, fortresses, and sometimes tombs, and, to a limited

extent, by great buildings, in Europe constructed mostly of rough stone (the so-called Cyclopean buildings), but in America of sun-dried brick faced with great stone slabs, often elaborately carved and polished.

In studying the European Stone Age, we are confronted by a great many perplexing questions. Its remains have been buried for ages under the water of Swiss lakes, or in Scotch bogs, or Italian marshes. Or, when on the surface, history has had little to say of them, and the legends connected with them have been so often recast before coming to us that it requires the greatest ingenuity in unravelling them so as to get at what was probably their original meaning. Yet those legends still supply our modern art with almost half its subjects. Take away from the painter and sculptor the classical mythology and those ancient Celtic and Teutonic stories rewritten by Tennyson and Wagner, and you will rob him of an important part of his subject-matter. But what lies deepest in many if not all of those stories is some belief or practice of the Stone Age.

If we turn, now, to this continent, we find, at the time of its discovery, a civilization of the Stone Age in every stage, from the rudest to the most advanced. Unscientific as they were, the European conquerors, explorers,

the symbol that he is using if he does not know the Indian story of the Corn Mother; for the Greek tale, though pleasanter, is



CARVED SLATE DISH, INLAID WITH PEARL.

rather obscure. This may answer as a slight indication of what is to be gained by a study of Indian traditions, symbols, and art forms.

Miss Isabel McDougall's article which is given below shows us some of the work of the Northwestern Indians, part of those Pacific coast races which, with the inhabitants of Mexico, Central America, and Yucatan, were the most advanced of the populations of the New World.

ROGER RIORDAN.

INDIAN COLLECTIONS OF THE FIELD COLUMBIAN MUSEUM.

NORTHWESTERN TRIBES.

OUR aboriginal tribes were not exempt from the inborn leaning toward art common to all humanity. In them, as in most primitive people, it took the form of decoration. No vessel so mean, no utensil so small, no weapon so terrifying, that it was not carved or painted or twisted or inlaid. We have famous weavers of blankets among the Navajos in one part of our country and among the Chilkats in another part. Neighboring the latter we have a wonderful race of carvers in the Koliushes, Kuakiutl, Tlinkits, Haidas—indeed, in all the tribes of the Northwestern coast and in the Eskimos. Every year our study of these arts and industries increases, and it is no longer true that foreign institutions are better equipped in American archaeology than those on our own soil. The Field Columbian Museum of Chicago is especially rich in this line. In its South court four mighty totem poles tower up to the high



CHILKAT CEREMONIAL BLANKET.

and missionaries have left most valuable records of what they saw; architectural and other remains are innumerable and comparatively well preserved; and whole tribes remain, little affected by our more advanced civilization, preserving their ancient legends, their superstitions, their own forms of art and ways of living. All this, though presenting many perplexing problems, is clearness itself if compared with our knowledge of the similar period in Europe. It throws a much needed light on the origins of our own literatures and arts. So that it may be said that the best way to begin the study of European art (or, indeed, the world's art) is by a review of the art of our American Indians.

If we are puzzled by the sloping walls of Egyptian architecture, we find the first incitement to that mode of building in the necessities of work in soft brick or clay, like our American mounds. If we are surprised at the frequency of the serpent emblem in Greek art—the pet serpent of Minerva, the snakes around the ægis of Jupiter, the snaky locks of Medusa—we find the serpent still more frequently depicted in Indian art, and associated there with agriculture and an advancing civilization. And we come to see that as the snake issues out of the ground in spring, it is associated on that account with the first growth of plants, and, again, from its form and its darting movements, with the lightning which accompanies the thunder-showers so necessary for the perfection of the crop. If an artist paints Ceres as representing agriculture, he is not likely to fully understand



HAIDA TOBACCO MORTAR.
CARVED AND INLAID WITH SHELLS.

roof. They are the heraldic columns of the North Pacific coast: lofty red cedar trees, rudely carved and painted with the emblems

of various clans, as the Bear, the Sea-eagle, the Whale, the Man. These are placed one on top of the other, presenting to the Indian owners, most of whom are ancestor-worshippers, a series of family and tribal legends.

That must be a grim creed which is interpreted by these columns, whereon one hideous image succeeds another, sometimes shortened, united with each other, or growing into some impossible monster. The carving is in a way skilful, giving an extraordinary impression of vigor, boldness, and ferocity. Nearly all have grinning jaws, painted scarlet inside and filled with saw-like teeth; nearly all have staring eyes, projecting from blood-red sockets, which measure frequently a foot across; formidable claws have they and beaks, but no special truth to nature is insisted upon. On the contrary, a certain convention seems agreed to for the wolf, the crane, and so forth.

A shorter totem pole, carved by the Bella-coola Indians, has for its base a gigantic head, supposed to represent Squ-eque, the Spirit of the Sea, its wide-open mouth serving as the entrance to the house behind. Another portal is formed by the hind legs of a grizzly bear. The animal is fully fifteen feet high, stands erect upon its hind legs, with the fore paws turned out, displaying a grotesque face



TLINKIT CEREMONIAL HAT.

painted upon each. This delineation of a face on various parts of the body is characteristic of Indian art, and leads to a bewildering display of grinning jaws and glaring eyes in elaborate productions. Another door-post has two small heads said to represent the slaves given in payment for the work. In one of the rooms a small model of Skidegate, Queen Charlotte's Island, gives an excellent idea of the appearance of these coast Indian villages a few years ago. It represents a collection of oddly painted little wooden houses with tall totem poles standing among them, thick as masts in a populous harbor, and here and there a funeral pole with a shelf on top for exposing a corpse, to the disgust of archaeologists. The missionaries urge the natives to cut these down, as relics of superstition. They also discourage the native bent for carving, so that their peculiar productions are fast disappearing. The Field Museum has some specimens of their houses; just an end of a sleeping-chamber, showing the characteristic painting on walls and doors. The same style of decoration reappears in staring white lines on their black canoes, and again in the Chilkat blankets or cloaks. These blankets are only worn by Indians of rank and wealth: their warp is twisted twine made from cedar-bark fibre; their wool is spun from the wool of the mountain goat; their colors, before the introduction of civilized dyes, were only yellow, black, brown, and white, frequently wrought into the totem of the wearer. The one illustrated is considered a remarkably fine example; it was the ceremonial cloak of a

shaman, or medicine-man, and the design upon it is intended to represent a grizzly bear. It may be said at once that the design would puzzle any but the initiated. What with their extreme conventionalization and the number of eye-like forms introduced, the grizzly bear, the frog, the sea-lion, the octopus, the dog-fish, the salmon, all look much of a muchness. The salmon, indeed, has some excuse for the bewildering multiplication of faces, for he is said to have carried a man inside of him, as the "great fish" did Jonah in the Bible story. They have many such myths. There is one concerning a demon called Skana, or Whale-killer, who could transform himself into other

sentations of a human head with the tongue protruding till it meets the mouth of an otter, a frog, or a snake, whence it is supposed to absorb poison and knowledge.

Of these smaller articles the Field Museum has case after case: slate bowls, boxes, and troughs, black and polished as ebony, cut into strange shapes, with inlays of pearl and shell; spoons formed from the horn of the mountain goat, twisted and ornamented; a snuff mortar, made of a whale's vertebrae, with the flanges ingeniously wrought into the heads of sheep; a carved dish fashioned like a duck, with its feathers painted blue and green; a large basin with little men and fishes peering over its

more monstrous. It looks like some misshapen giant flower with its petals spread. Intention, not lack of skill is responsible for semi-animal ideals, for there are one or two masks cleverly enough imitating the face of man. One extraordinary equipment stands for a Winged Dog—a fabulous hero of some dark tradition; this consists of a head and movable wings made of slats, arranged fan-fashion, gaily painted and perforated with large, round holes.

Hats are also shown, tightly woven of dyed grasses, decorated with figures derived from Indian mythology. The one illustrated is of wood, with the usual eye-like pattern painted



PEN DRAWING OF DOGS.

6. GREAT DANE. 7. ENGLISH MASTIFF. 8. SPITZ DOG. 9. POODLE. 10. ST. BERNARD. 11. TERRIER.

shapes; one concerning the sea-eagle, or thunder-bird, the clapping of whose mighty wings startled the lightning-fish, and so on. Until these legends are better known, any interpretation of Indian symbols is difficult. It is said that the river otter is generally regarded as a supernatural animal, so that a young man desiring to become a medicine-man fasted in the woods until he had met and killed an otter. He preserved the skin and put the tongue in a bag around his neck, which was supposed to enable him to understand the language of animals. On many a gigantic house-post, and on many a small rattle used in the shaman's dances, may be found repre-

brim. Most remarkable are the objects used in the ceremonial dances. Here are masks demonic as only savage inspiration could invent. Some have hair, made of cedar bark, beaten to threads; some have copper eyes; some have feather head-dresses; many have huge proboscides or beaks. These beaks are often hinged; they open and shut at will; the eyes roll, the ears are movable. And as if one impossible countenance were not enough, there are masks within masks, the outer one closing over the inner one in two halves, like the tiny doors that shut over a picture. One outrageous countenance has four corner-pieces that close down over it, making it still

upon it, and a grotesque fish, with fins and tail laid about it for trimming. It is surrounded by three little baskets, each one signifying a degree attained by the shaman wearer. But for the finest basket-work, one must go to the Indians of California.

ISABEL M. McDOUGAL.

FRENCH fixatif can be made by dissolving one part hard white spirit varnish in seven parts alcohol. A charcoal drawing should be sprayed through a vaporizer such as is sold for perfume. If the drawing be a strong, dark one the fixatif may be applied to the back of the picture with a brush.

THE PAINTING OF ANIMALS.

THE DOG.



THE dog was probably the first animal to be domesticated by man. The association may, at first, have been purely voluntary on the part of the dog. Wild dogs are gregarious and hunt in packs, observing a certain discipline, posting guards around their camp at night, and organizing their hunting expeditions with posts and relays, as is well described in one of Mr. Kipling's *Mowgli* stories. Wolves, their nearest congeners, have, as is well known, similar manners; but, apart from a few doubtful legends,

wolfhound, and the spitz show their consanguinity with the wolf very clearly. The fine pointed head of the deerhound in our illustration, his slender but muscular form, capable at once of great speed and great endurance, and his rough, wiry coat, tell the story of his descent; but the wolf has not the sagacity, the courage, or the affectionate disposition of his cousin, the dog. Stories like that of Romulus and Remus may have been suggested by those much more common concerning dogs.

The same general character of sagacious observation and promptness which we admire in the big deerhound is found also in the terrier, and, united with more wolfish characteristics, in the spitz, which last is, indeed, the most wolf-like of living breeds. The German "tiger-dog" (No. 6) may be

Dogs are notoriously bad models, but so, for that matter, are most other beasts. It will be necessary for the student to content himself with fragmentary or very rough sketches from the life, and to practise a great deal of drawing of the whole body in various positions from memory. One is often tempted to complete a partial sketch from memory; but the temptation should be resisted, for the sketch so treated loses its value as a document by reference to which the memory may be refreshed. But all such sketches should be carefully preserved, for in after years they will be found of the greatest advantage in the composition of pictures.

The coloration of dogs differs little from that of our other domesticated quadrupeds. The range of colors runs from black and gray through brown, chestnut, and various



PEN DRAWING OF DOGS.

1. SCOTCH DEERHOUND. 2. BLOODHOUND. 3 AND 4. GERMAN HUNTING DOGS. 5. DACHSHUND.

there is no evidence that the wolf takes kindly to human company. The wild dog, however, sometimes forms a sort of temporary alliance with savage hunters, helping to drive the prey, and expecting his share of the spoils. From this to being treated, in certain cases, as a pet, is but a step; and, as with our wild Indians, dogs whom nobody owns in particular yet spend their lives about the wigwams, doubtless finding life easier in company with man than alone.

This early domestication has aided in producing a large number of distinctly marked varieties, in each of which some special attribute of the dog has been developed at the expense of others. The original type of dog was probably more like the wolf than any dog now existing. Yet, so far as form is concerned, the Scotch deerhound, the Irish

taken as showing the beginning of a later breed, less sagacious and observant, and of a heavier build. Yet it was probably from dogs like this that have been derived all those particularly gifted breeds of St. Bernards, Newfoundlands, and spaniels which are prized, above all, for their companionable qualities, as well as the modern hunting beagles, mastiffs, and bloodhounds. At any rate, for purposes of general study of form and proportions, we may divide all the best-known breeds of dogs into the two great divisions: the slender, wiry, and sharp-nosed kind, like the deerhound, greyhound, and terrier, and the heavier but frequently gentler sort like the St. Bernard and the retriever. The very specialized breeds, like the dachshund (No. 5) and the poodle (No. 9), will have to be studied separately.

tones of yellow to white. There is no need, therefore, to repeat the palettes already given. But it may not be inadvisable to direct the student's attention to the careful rendering of various textures in our illustrations. It will be excellent practice for workers in pen and ink to try to copy some of these, with the aid of a few graduated washes of India ink in the darker parts.

It is not unusual, especially in the paintings by amateurs, to see snow scenes in water-colors specked up with Chinese white. This is all wrong. Snow does not appear white except when it is touched by direct light; and these portions may be perfectly represented by the white paper, provided the subdued tones, that rank next, are properly laid in.

DRAWING FOR REPRODUCTION.

WHATEVER medium he uses, the artist who draws for reproduction by photographic engraving of any sort must have a definite intention and a clear and direct manner of expressing it. It will not do to start, as a painter may, with a vague idea, and define and elaborate it as you go on. The usual methods of an artist in charcoal, who takes out and puts on color absolutely at will, or those of the water-colorist, who proceeds from broad washes to others more restricted, modifying those first laid, as he finds it necessary, will not do. The subject must be distinctly conceived from the first, and the execution must be as much as possible free from corrections, or modifications of what has been already done. Nevertheless, it should not be mechanical. The artist is free to choose between many different styles of treatment, and he may use several different mediums, each of which, properly understood, produces a different sort of effect. But where there is any degree of freedom, there may be, and ought to be, artistic work.

Take, for example, the least free of our illustrations, that of the old man with one hand behind his back and the fingers of the other touching his face. The shading of his long coat, especially the cross-hatching on the dark fold in front, certainly has a rather mechanical effect. It looks, at first sight, as though the artist had ceased thinking and feeling when he had made up his mind as to the depth of shade which that fold required and the system of lines by which he intended to produce it. During the actual work of making these cross-hatchings he might have been talking or thinking of some other matter, it may seem. Now, that is what we mean by mechanical work; it is work in which the artist has had no immediate interest. Such work is often necessary, as in laying out a great decoration, but it should not appear in a small drawing. But if you look more carefully, you will find that there is a good share of intentional and purposed variety in this shading, and you will feel that the artist has indicated by means of it the form and action of the figure, on the whole better than in the apparently more artistic drawing of "Countess Beauregard" on this page. In the latter, the artist has opposed dark masses to light, and he has exercised his pen in making lines which attract the attention

to themselves; but with all this, he has not done nearly so much in the way of expressing the form of his pretty model. He has worked a little at hazard, with an eye to the effect.

The head by Rongier combines effect with attention to form and expression, and a very free handling. The artist was sufficiently master of his tool to play with it, but sufficiently interested in his task to give point and meaning to his play. In the face, he has given close attention to form, and while the work is more varied, it is almost as capable of further elaboration as that of the figure below it. It has another quality which both the other two figures lack—it has tone. It

said about the need of directness. He can begin with a few expressive lines, add a light shade here, a blot of black there, and he can stop when he has sufficiently expressed his motive and has gained a pleasing effect, or can go on to a complete rendering of the subject. And for small work, such as book illustrations, the utility of the pen in drawing fine and clean lines is not to be forgotten. But for large newspaper work, an instrument capable of bolder handling is often desirable. The head of a sailor, after Butin, shows what can be done with a combination of crayon, pen, and brush, with scratched-out white lines. This sort of work has to be done on

a special enamel paper which takes both ink and crayon, and allows of the color being taken away clean with the point of a penknife. You will find scratched-out lights on the face and cap, masses of black put on with the brush, and crayon work on the sailor's jersey and neckerchief. Each of these methods as here used saves time, and contributes to the variety and the effectiveness of the result. Yet even an artist like Butin has not succeeded in bringing them all into complete harmony; and we feel that the head diagonally across the page is, apart altogether from the subject, more pleasing because more harmonious. It is best to make one tool, or, at any rate, one kind of tool, do as much as possible. There are many kinds of pens, from the "crowquill" to the cat-tail reed, which the artist may cut and point for himself, and if he requires a change from pen work, he may try the crayon, used frankly, by itself, on paper possessing a slight grain.

THE measurements considered by the ancient Greeks to constitute the proper proportions of the human frame are as

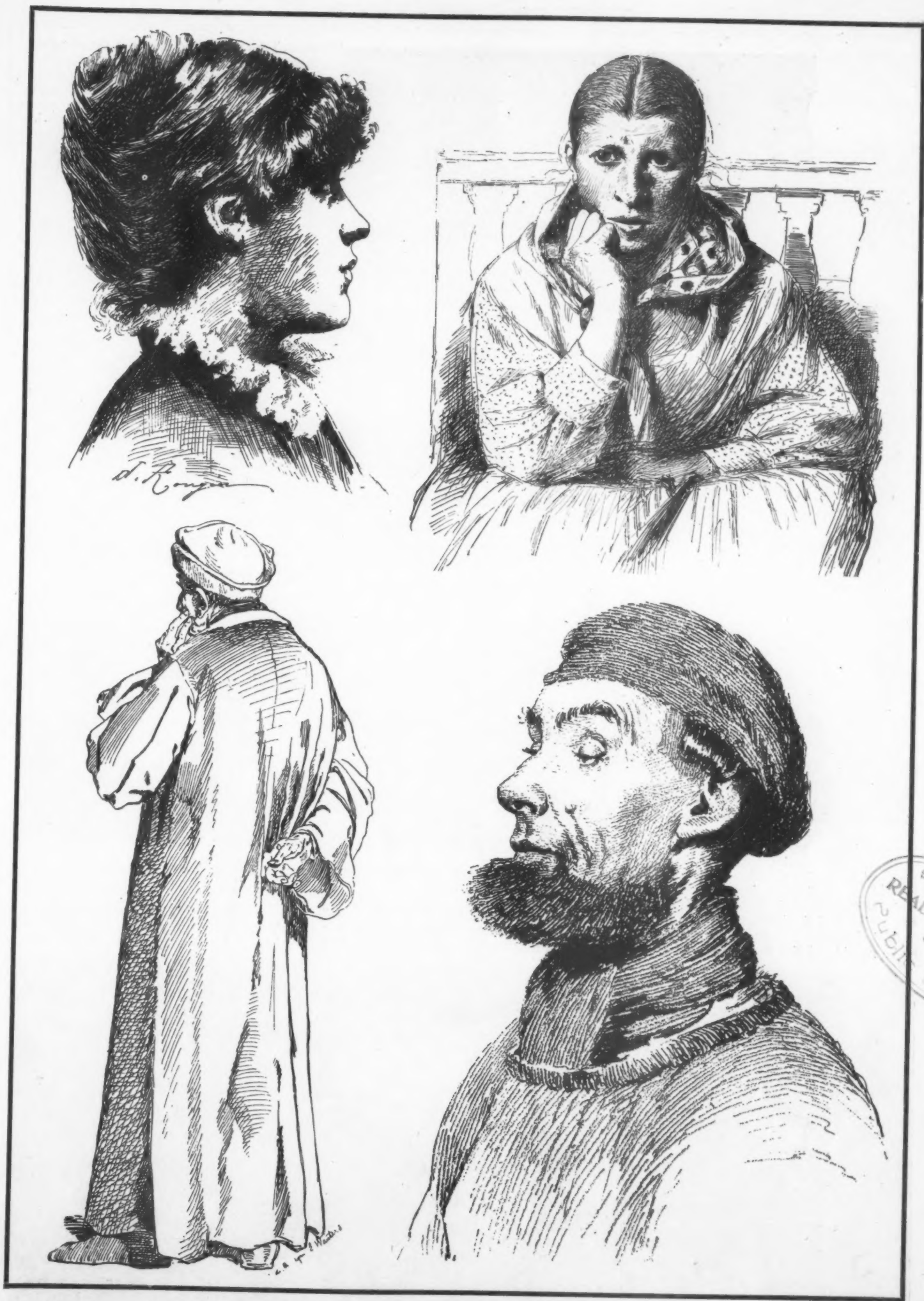
follows: For the whole figure of an average man the height is eight times the length of his head, measuring from the top of the crown to the sole of the foot. The distance from the longest finger tip of one hand to the longest finger tip of the other, measured across the breast with both arms extended in line, will equal the length of the body. The length of the arm from the top of the shoulder to the extreme point of the elbow equals one head and a half, or twice the length of the face from the roots of the hair on the forehead to the chin. The distance from the elbow to the wrist measures one hand and a quarter; that from the wrist to the end of the longest finger tip is equal to the length of the face.



PEN PORTRAIT OF THE COUNTESS BEAUREGARD. BY F. DESMOULIN.

gives an idea of a harmony of colors and textures in the flesh, the lace collar, the hair, the dark dress, of which there is no hint in them. The work in the hair especially is well worth noting for the correct forms of the masses, rendered with great freedom in detail, and with a keen eye to the effect of the reflected lights in rounding the head as a whole. The drawing of the peasant girl, opposite, has much the same qualities, but to a less admirable degree.

All of these are pure pen drawings, on the whole the best sort of work for illustration, as the artist can be very free so long as he uses perfectly black ink on smooth white paper, and bears in mind what has just been



STUDIES IN PEN AND INK, AND PEN AND INK AND CRAYON BY VARIOUS ARTISTS.

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MR. ARTHUR E. BLACKMORE.

AN ARTIST IN PIANO DESIGNING.

IN the revival of decorative art, the piano has received its full share of attention. The late Burne-Jones and other famous painters have not thought it beneath them to decorate piano covers and cases; and the artist who is the subject of this article, though he has made a specialty of designing and decorating pianos, is a well-known painter, whose pictures are admired at our regular exhibitions for their beauty of color and excellent composition. The earliest pianos were slender and spindle-legged affairs, decorated in the fanciful style of the eighteenth century. Later, under the first Empire, the piano developed into a square box, and the more sober taste of the time was satisfied with a decoration in flat tints, helped out by elegant mouldings of brass or bronze. In our own time, as we have just said, the best artists do not disdain to devote their talents to the decoration of this instrument, and it has frequently become as pleasing to the eye as to the ear.

A good designer, however, always places the musical qualities of the instrument first. He will not load the case with carvings in such a way as to interfere with the free transmission of the vibrations to the sounding-board. A sectional drawing will be found among our illustrations (see supplement), which shows how the body of the instrument is built up of a number of thicknesses of hard wood, in strips of from thirteen to eighteen feet in length, according to the size of the piano, and of a width of about one foot. This method of construction prevents warping and insures perfect vibration; and it is easily seen that carving applied at the wrong place might render all this elaborate care of no effect. Again, nothing must interfere with the free use of the keys, or with the lyre or "action" of the instrument.

In designing a piano-case there is further to be considered the style preferred by the

owner for the instrument and the room in which it is to be placed; for the piano is too important an article of furniture to be treated

note of the style, is so placed as not to affect the musical qualities of the instrument. For the pictorial embellishments, drawings are made from the living model, nude or draped, as the subject may demand. We may have groups of goddesses disporting themselves in the clouds, or shepherdesses, in silks and satins, reclining on the grass, with a background of foliage and distance. Sketches are made of the different parts of the instrument, such as the lyre, the music-desk, and its frame, and the supports for the case. The carved decoration is first modelled in clay and then cast in plaster-of-Paris, from which model the carver works. All other decoration in relief is prepared for in the same manner.

When these preparations are completed, the piano cabinet-maker takes up the work



EMPIRE PIANO. DESIGNED AND DECORATED BY ARTHUR E. BLACKMORE.

separately. Suppose that the "Watteau" style is preferred—the designer must see to it that the graceful scroll-work, which is a chief

and constructs the case, following the proportions and lines of the working drawings and models, under the supervision of the artist.



"MUSIC IN THE GARDEN." DECORATION FOR THE CURVED RIM OF A GRAND PIANO. BY ARTHUR E. BLACKMORE.

The case supports pass into the hands of the carver, and the case itself, firmly constructed, is ready for whatever surface finish is desired. If gold, then the gilder prepares its surface

from which the design is pounced upon the varnished surface. When the painting is finished and dry, the varnisher takes it in hand again and covers it with several coats

piano which we illustrate is very different in effect from the Watteau or the Empire example. Here a strong, incised carving of interlaced patterns, with picturesque scenes



"BATTLEDORE AND SHUTTLECOCK." DECORATION FOR THE TOP OF A GRAND PIANO. BY ARTHUR E. BLACKMORE.

with two thicknesses of gold-leaf, which is varnished over to make it ready for the painting. The full-size studies for the painted decoration are frequently done in pastels,

of varnish, which he polishes to a lustrous finish.

But there are many other styles known to the modern designer of pianos. The Norse

of storm and battle, love and feasting from the tales of the old Vikings, compose the artistic part of the design. The wood to be used for such a piano should be antique oak,



"FEEDING THE SWANS." DECORATION FOR THE CURVED RIM OF A GRAND PIANO. BY ARTHUR E. BLACKMORE.



EMPIRE ORNAMENT. BY ARTHUR E. BLACKMORE.

or teak. As a contrast to this, let us describe a piano, lately finished, the subjects treated in the decoration of which are taken from Shakespeare's "Midsummer Night's Dream." The case is splendid in dull gold, which serves as a background for a decoration of dolphins, and mermaids blowing conches, and seaweed and shells, and other aquatic forms. A more conventionalized rendering of these ornaments the front, and large carved shells form the principal part of the supports.

Around the sides runs a celebrated passage from the comedy. On the broad top is painted the moonlight scene, where Titania falls in love with Bottom. Sprites and elves attend upon the fairy queen, and the Athenian maidens and their lovers dance in the moonlit glades near by. The whole is framed in with wreaths of oak leaves, acorns, and roses.

Arthur Blackmore was born in Bristol, England. His father was a painter and modeler. As a child, he entered on a course at King's College, and studied underglaze and china painting. Later, he became a decorator of interiors, and he has ornamented the house of Sir Henry Bessemer, and that of the late Baron Huddleston at Ascot Heath. Several houses of well-known Americans have also been decorated by him.

Mr. Blackmore carries into his work an intellectual quality too seldom found in com-

mercial art. He believes in Nature's teachings, and draws all his inspiration from her. We have already referred to his work as a painter of easel pictures, in which he excels in landscape, marines, and still life. He has taught in the schools of the New York Trade Society, and is a member of the Kit-Kat Club. MRS. OLIVER BELL BUNCE.

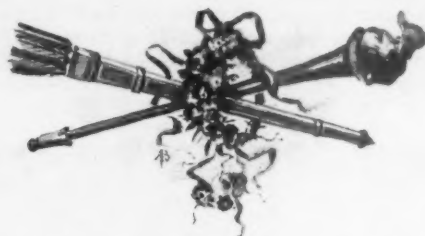
STUDIES OF HEADS.

To the figure painter no part of the preliminary work done in preparation for a considerable composition is so important as the studies of the heads of the principal figures, which the artist seldom fails to make. It is in the head that a fault will be most readily noted by the public, and will be most difficult to correct. Hence, though the painter may, perhaps, neglect to make studies in color of the full figure, he seldom fails to prepare himself by a study of the heads. The study heads of great artists are often of as much value as regular compositions of the same artist.



NORSE PIANO. DESIGNED BY ARTHUR E. BLACKMORE.

Similar studies are a recognized part of the students' work, and in most well-equipped schools there is a class for painting heads from life. In this case, the aim is to do just what the painter does—to secure characteristic and picturesque models, such as might be employed in a great composition, and to pay attention to expression, pose, costume, and background. Sometimes a full composition



EMPIRE ORNAMENT. BY ARTHUR E. BLACKMORE.

is, in fact, determined upon and roughly sketched, in which the model is introduced in character; and this is an excellent practice, which it would be well to make universal. At any rate, even in painting a simple head for study, it is well to imagine a group and to suppose your model taking part in or listening to a conversation, or engaged, in company with others, in some occupation suited to him. This not only gives a dramatic character to

the single head, but it is the best means to secure a fresh and novel effect.

The head by Mr. Mosler which we reproduce as our color study for this number is that of an Algerian sailor, of an intelligent and rather handsome negro type. The features are well marked, and allowance made for the usual marks of the race in the thick lips and flat nose with wide nostrils, they are well proportioned. The forehead is also distinctly negro; the muscles over the eyebrows are contracted in a manner that is peculiar to the race, expressive of that reasoning power with which they should be credited in view of their unquestionably keen sense of humor. This man is evidently listening to the remarks of some other, but does not yet see his way to a jocular summing up of the argument. There is the beginning of a smile, however, about the eyes and lips, and we may be sure that he will soon give a new and humorous turn to the discussion.



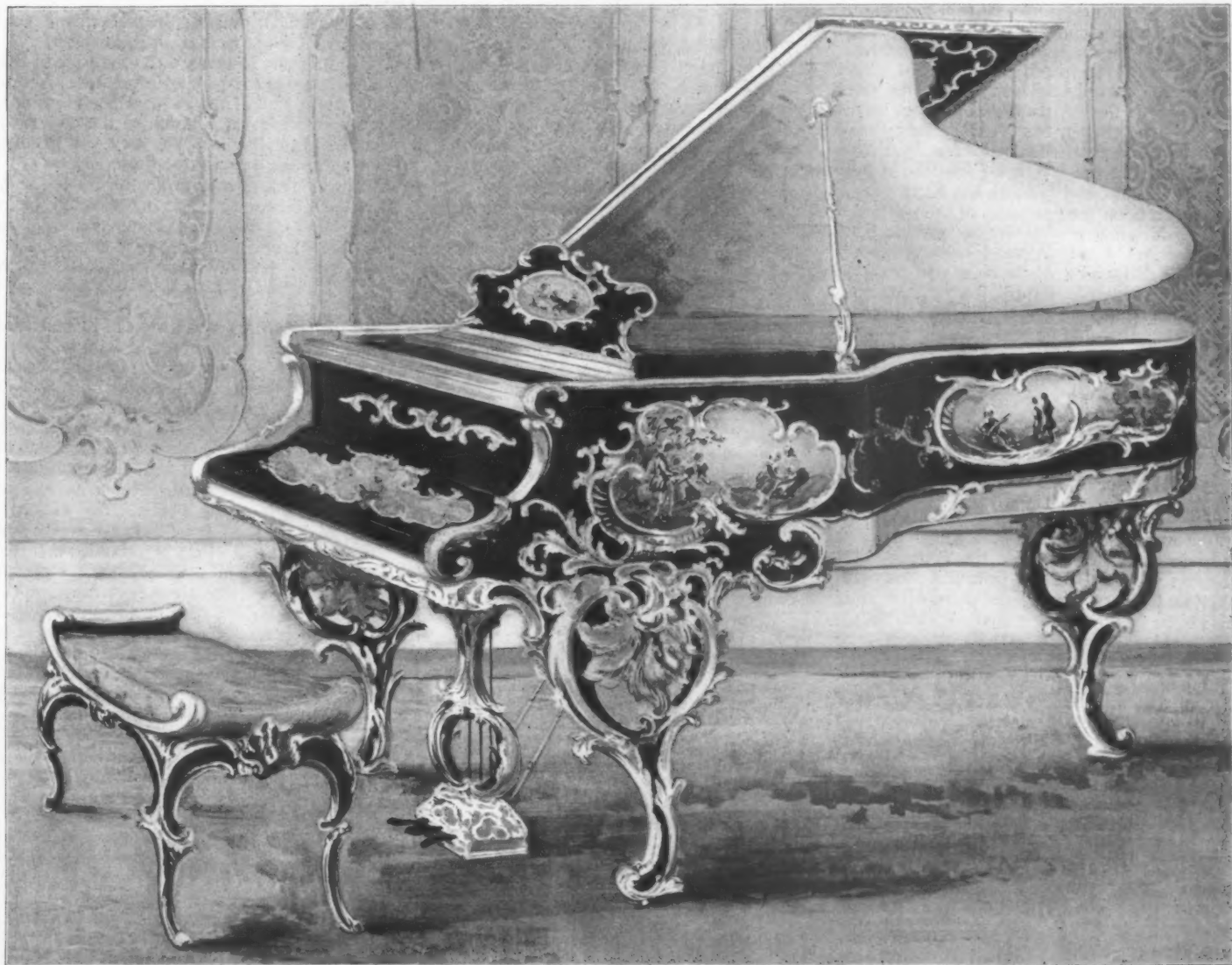
"THE MUSES." DECORATION FOR A PIANO. BY ARTHUR E. BLACKMORE.

It is plain that the study was made quickly, and without in the least fatiguing the model. The work has been done throughout with a loaded brush and with a very simple palette. Probably only the following colors were used: Yellow Ochre, Lemon, Cadmium, Vermilion, Rose Madder (or Carmine), Vandyke Brown, and White. The whole was probably outlined and the heavier shadows put in with the brown, which was also used for the flesh, modified toward the light with Yellow, White, Rose Madder, and a little Blue. The reflected lights in the hair and on the lips have much more blue. The greenish tones on the cap where it catches the light are mostly Lemon Yellow and Cobalt; the darks are Vandyke Brown and Cobalt, which gives al-

student should try to proceed as the painter has done, and make the work all of a piece. It is likely that the head was first painted, with the cap and kerchief, which contain the strongest color notes. Then the background was added, and the white shirt, we dare say, last of all. But we are sure that the artist did not consciously divide up his time and his subject in this or any other manner, but had in mind all of the work all the time. The painter must not wholly forget any part of his picture in order to give all of his attention to something else. That way of working results in a picture which is "out of keeping"—that is, in which one part belies another. The student should, at all costs, aim to be consistent, and to give a single, strong, united im-

adapted to the silvery gray of the lead-pencil line than that of children. Still more do we connect it with the portrayal of a delicate flower—like the rose, for example. Skilful as a pen drawing may be, it fails to convey adequately the idea of the soft gradations of Nature. While imparting a certain sparkling quality not otherwise obtainable in monochrome, it must be admitted that the black ink line is abrupt, through the absence of sufficiently graduated grays.

To obtain a counter-proof or reversed proof of an engraving or etching, moisten it with a solution of common soap and alum in water, place a blank sheet of paper above it and run the two through the press. This does less



LOUIS XVI. PIANO AND STOOL. DESIGNED BY ARTHUR E. BLACKMORE.

most a black. A still darker tone might be furnished by substituting Indigo or Prussian Blue for the Cobalt. In the yellow kerchief, notice should be taken of the white high lights on the one side and the grayish reflected lights on the other, made by adding the other primaries and white to the yellow. The red in the plaid band of the cap, it is hardly necessary to say, is Vermilion, that on the lips Rose Madder or Carmine. The background is painted with a thinner impasto than the rest of the subject. Its pleasant reddish tone, modified considerably with blue and yellow, harmonizes with the warm color of the face, and makes an excellent contrast with the blue of the cap.

In copying this very interesting head, the

pression. By this means he will attain boldness and originality—two very essential qualities.

WHILE it is true that the illustrator uses pen and ink and wash more frequently than any other mediums in preparing drawings for reproduction by "process," these are not the only mediums at his command. There are also black and white oil colors, the lithographic crayon, and the ordinary lead-pencil. The last of these has qualities which especially recommend it for certain subjects. Wherever delicacy of treatment is required the pencil may be employed to advantage. For example, we associate the quality of delicacy with youth, and there is no class of subject better

damage to the original impression than the solution of caustic potash generally employed.

To remove a mounted print from the mount without injury to the print is not an easy task. Probably the best way would be to place the mounted print in a tray of water, with the print uppermost, and allow it to remain until the water has penetrated through the mount and softened the paste. The process may be hastened by sponging the back of the mount with hot water. Some skilful photographers have been known to remove mounted prints by starting a corner with a sharp penknife and then stripping the print boldly from the mount, but the practice is not apt to succeed in unskilful hands.

THE CERAMIC DECORATOR.

HOW TO BECOME A CERAMIC DECORATOR

BY FRANZ B. AULICH.

VIII.

HAVING given a number of flower studies, it may be well to turn our attention to fruit. With, perhaps, the exception of grapes, no fruit is so readily adapted to china decoration as the blackberry. On its vines we have the flower, fruit, and autumn leaves at the same season, the ensemble being very rich and effective when used for decorative purposes. In the leaves we find the richest variety of coloring, and one can hardly draw too much upon the resources of the palette.

The design accompanying the present issue of *The Art Amateur* could be very readily applied, either as a whole or in part, to such a number of different shapes of china that it would be almost impossible to enumerate them all. It would be especially suited to the decoration of a claret-pitcher, fruit-plate, punch-bowl, fruit-dish, or tray.

Blackberries are also very beautiful when combined with wild roses, with which they are often found in tangled profusion in hedges and by the wayside.

In painting for the first firing, after carefully drawing in the design, adapting it carefully to the shape of china used, paint in the three large central leaves first. For the largest leaf in the centre use for the ground color Lemon Yellow, shading near the stem with Yellow Green. Toward the point of the leaf use some Yellow Ochre, shaded with Yellow Red and Pompadour. One can hardly use too rich colors on these autumn leaves.

For the right-hand leaf in the central cluster use Lemon Yellow, Yellow Green, shaded at the tip with Rosa. On the left-hand side use Sepia Brown, Yellow Red, and Pompadour. Be careful to lay the color on smoothly and not get a woolly look. I have noticed this failing more than any other in painting blackberries. For the third leaf on the upper left-hand corner use Blue Green Light, shaded with Shading Green and Yellow Green. In the darkest shades use Sepia Brown.

For the more distant leaves use Blue Green Light, Yellow Green, and Shading Green. The very small, newly opened spray of leaves should be pinkish in tone. For these use Rosa, shaded with a mixture of Rose and Ruby Purple. Paint some of the leaves in shadow tones, using Pompadour and Banding Blue. For this gray use much

less of the Pompadour than of the Blue. Rosa, Lemon Yellow, and Turquoise Green will also make a very good shadow color.

For the blackberries use for the lighter shade of purple, Rosa and Turquoise Blue. For the darkest, richest shade of purple use Banding Blue, Ruby Purple, and a little Outlining Black. Be very careful, in painting the berries, to preserve the proper effect of light and shade, making the strongest light on the upper left-hand side of the berry.

Model the berry with the brush as you paint it in, and then with a clean, pointed brush wipe out the high lights on each little seed. The more distant berries paint in a grayish lavender tone.

Make some of the berries green, just touched with red. Mass in some Lemon Yellow, Alberts Yellow, Yellow Ochre, and Yellow Red. Take a clean brush and wipe out the flowers and buds. Make the centres of Lemon Yellow, shaded with Alberts Yellow, and the stamens in Pompadour Red. They should be delicately shaded with a Gray made of Rosa, Lemon Yellow, and Turquoise Blue.

The blossom buds are white, delicately shaded with pink. Make the stems of Yellow Green, shaded with Sepia Brown and Pompadour. Keep the central bunch of leaves and berries quite strong and rich, centralizing the interest in the composition there; the rest of the design keep very soft. Do not make the mistake of painting each berry strong and black in the foreground.

The piece is now ready for the first firing, which should be a hard one, to insure a good glaze for these rich colors.

For the second firing, lay in the background first. On the upper left-hand side use Lemon Yellow, shading into Yellow Green near the heavier mass of leaves. The upper right-hand corner make Turquoise Green in a soft, clouded effect, shading into Blue Green Light, Yellow Green, and Shading Green. The lower right-hand corner make Lemon Yellow and Alberts Yellow, with some Sepia Brown and Pompadour under the heaviest

masses. On the lower left-hand side use Lemon Yellow and Yellow Green.

Lay the background on very oily, and pad out softly, letting the flushing run over some of the shadowy background leaves. Darken the shadow side of the berries, using a thin bluish wash over the strongest of the high lights. The leaves will probably need a good deal of strengthening, as the Ochres and Yellow Reds are apt to lose much in the fire.

Paint a rusty brown around the edge of the worm-eaten place in the large leaf. Work out carefully all of the little veins and crinkly places in the leaves. Much of the charm of the design depends on how well you get the rich autumnal coloring of these leaves.

A little white enamel in the third firing will, perhaps, add to the effect of the white blossoms. Do not use much enamel, and only on the high lights. The flowers on the upper right-hand side should have been laid in with the background in a soft, gray, shadowy effect.

In the last firing, strengthen all those places which have lost in the first two firings.

In painting a composition, each part should be carefully studied with regard to its effect upon the whole arrangement. If you have painted a flower too strongly for the place it occupies in the composition, do not hesitate to rub it off, no matter how well, as an individual flower, it may be painted. Never hesitate to sacrifice a part to the whole. This is sometimes hard to do, but will always repay you when the general effect is considered. Remember that when you look at a mass of flowers, however intently, they can comprehend clearly only a certain amount at once. Strive to get this effect of simplicity in your design, and not vex the eye with a multiplicity of minutely painted objects, but seek rather to delineate one or two flowers and leaves, and leave a little to the imagination.

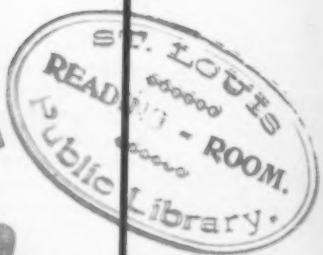
At the various ceramic exhibitions we hear a great deal said about originality. In answer to many queries which have been addressed

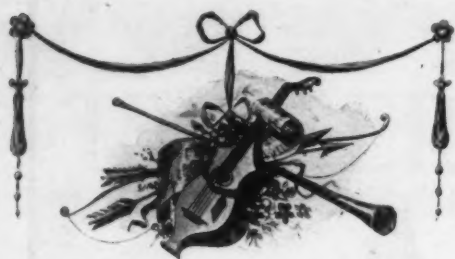
to us lately on the subject we reply that there are degrees of originality. Usually, a painting or decoration of any kind is called original if the painter has copied nothing but nature or his own sketches or studies, or has worked from fancy or from memory without having recourse to the work of other artists. When, as very often happens, an artist takes a suggestion, a motive, from another, and, in working it out, adds so much of his own that the subject takes on a new appearance, that, too, is held to be an original painting.



STUDY FOR PLANO DECORATION. BY ARTHUR E. BLACKMORE.

BLACKBERRIES. FROM THE DRAWING BY FRANZ B. AULICH.





EMPIRE ORNAMENT. BY ARTHUR BLACKMORE.

FIGURE PAINTING FROM A DECORATIVE STANDPOINT.

THE illustrations given as piano decorations in this issue are so charming that one feels a thrill of inspiration in studying them. They are thoroughly decorative and adaptable for use on tapestry or china. In each instance, that same soft, dreamy effect must be carried out, remembering the treatment is different in decorative art from the pictorial.

If you are painting tapestry, have your colors soft, like the famous old tapestries, that are so satisfactory and restful, toning down the effects in a room and bringing out the beauty of old furniture, plate and china. Much of the modern tapestry that is painted worries the eye with its brilliant coloring, hard lines, and—alas! too often—execrable drawing. Notice the grace of the scrolls in the illustrations and the charmingly decorated bands. There is finish and ease in each curve, while the detail is delightful.

If china painters would only realize the charm of all the accessories of the principal decoration, and not slight a piece of work, but linger over it and carry it to perfection, what an improvement there would be in our exhibitions! By that I do not mean to over-decorate or have the work look "finicky;" only let it be complete and perfectly satisfactory. Now, how attractive these decorations would look on china, the figures painted delicately, but at the same time broadly, with telling strokes here and there, the whole effect to be soft and mellow; but the decorative effect must be heightened by the use of the scrolls in paste or enamel—then, perhaps, a good, strong color used in a band. Notice how the straight lines enhance the beauty of the scrolls.

If figures are painted on tiles that are to be framed and hung upon the walls, then paint them strongly, modelling and finishing carefully, just as the Dresden figure painters copy masterpieces. If figures are to be used decoratively, you must take into consideration the shape of the object you intend to use and arrange your figures accordingly. These figures become the secondary consideration; it is always the vase or jar or whatever you are decorating that is the primary thought—that is the thing to be beautified. If it is an Empire shape, then we must not put the figures in rococo scrolls, but must make them fit the Empire characteristics or ornaments—although figures themselves are not of the Empire decorations.

The illustrations will be admirable for plate decorations or trays—in fact, anywhere that a decorated band can be used, for as such it must be treated. The band below the figures can be made of dull gold, with the scrolls and flowers in colored enamels; there should be a good, strong band of color on either side.

The larger medallion with the rococo scrolls would be charming on a chocolate pitcher, a plate, vase, or tray. A rich background could be used, which could be either a smooth tint or clouded.

For the Empire decorations, the color most used is a rich green, with gold ornamentation, the principal designs being the laurel wreath, the dragon, and the torch.

ANNA B. LEONARD.

THE ART OF MINERAL PAINTING.

I.

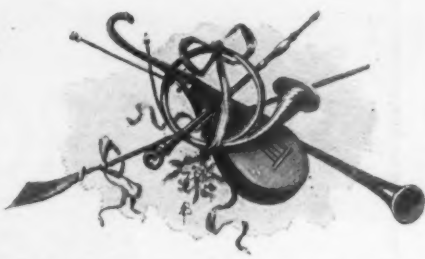
HOWEVER much has been said upon the subject of painting in mineral colors, there remains as much more before the story of the kiln shall be told. The complete manual has never been written or compiled, and if it were a possible achievement it would mark a turning-point in the history of our art. The practice and resources of to-day are not those of yesterday, nor will they be those of tomorrow. Without progress there must be stagnation. Fortunately few persons regard mineral painting from the same standpoint, or learn by the same experience. One will read and condemn what may prove the help needed by another, but in doing so will be led to think, and evolve some new points. In both cases the object sought is accomplished, and something is added to the general fund of information; so that it may be said that no repetition of even familiar facts is in vain. And so we may once more go over the old, well-trodden paths.

The maxim that "what is worth doing at all is worth doing well" is never more applicable than in handling mineral colors, and in this as in many other pursuits our measure of success is largely determined by our course in the beginning. Working blindly by rule, taking any and every one's word for it, we are pretty sure to score a failure; but even with a moderate amount of genius, intelligent work is likely to have some stamp of individuality, and the hand that wrought it will show no faltering. But no amount of talent or painstaking labor can achieve success without a thorough understanding of the whys and wherefores. From laying the first tint to the final firing, there is no mystery connected with any process color or medium that may not be readily understood. Conditions are seldom the same, and it is not the purpose here to give formulas, but general principles which will enable each one to work out for himself a solution of the matter in hand.

The manufacture of porcelain is most interesting, if we could follow up the various processes in different factories. Briefly, we may say that the English ware has the softest glaze. The French china is of a harder glaze, and German the hardest of all. The colors of different countries correspond with their ware, the English being more fusible than the French or German.

In all table furnishings and articles of ornament, several American factories produce ware of exquisite design and texture, which fires well and can be made beautiful with much or little decoration.

What is generally understood as "under-glaze" painting is executed on the "biscuit," as the ware is called after its first firing and before it is glazed. The painting first receives a light fire, to expel the oils, if such have been



EMPIRE ORNAMENT. BY ARTHUR BLACKMORE.

used; it is then dipped in the glazing preparation and fired at an intense heat, the heavy glaze imparting a rare brilliancy and depth to the colors; but as few colors can stand the degree of heat necessary to develop the glaze, the palette is limited in comparison to that for painting over the glaze. These are called "gloss oven colors." What are known as "hard kiln colors" are similar in their ability to stand the hard fire. They are slightly fluxed and applied over the glaze, then being fired at the same heat are thoroughly incorporated with it. Plain tints laid in this manner are practically the same as underglaze and used as such. Elaborate decorations are sometimes begun with hard kiln colors, and afterward finished with one or two firings of ordinary soft colors. Very fine work is made in this way, but the treatment is, of course, out of the reach of amateurs.

It is with the "soft colors," or those which are fired at ordinary muffle heat, that we have to deal, and although necessarily confined to such as are made from a metallic base, their range is almost as great as any others. Excepting the brilliant scarlet of the poppy and certain glowing pinks, like the American Beauty rose, all gradations and tones may be obtained. The glaze of the china being composed largely of silica (quartz), it forms in reality a thin coating of glass over the biscuit, but without the softening flux melts only at the highest degree of heat used in making porcelain, and that continued for many hours. Silica also enters into the composition of colors. The various metallic oxides in combination with it are melted in a crucible, and when cooled result in what we may term various colors of glass. This is briefly the process and sufficient for our purpose. This substance being crushed and ground to an impalpable powder, together with borax and other ingredients forming the flux, and mixed with certain oils or other mediums to a paste, in consistency much like any other paint, is the condition in which we find it in tubes. Applied to the china, it melts at a much less degree of heat than the original glaze, although essentially of the same nature, owing to the flux contained in it, which also softens the glaze at the point of contact sufficiently to unite the two. Much of the success of the operation depends upon the perfect grinding of the powder, that the particles may settle, as the oil burns away, into an absolutely smooth layer—the oil having served the purpose of a glue, holding the color until the glazing matter melts and takes its place, forming an additional layer of glass, and, like a varnish, bringing out all the delicacy or brilliancy of tone. All efforts of the decorator are useless unless the kiln is made to do its part properly and intelligently.

E. C. DARBY.



EMPIRE ORNAMENT. BY ARTHUR BLACKMORE.

FREE-HAND drawing means drawing without any other measuring than the eye. The draughtsmen who make plans, use squares, dividers, and inch rulers, and make their drawings to a "scale," are called "mechanical draughtsmen;" but the men who put in architectural ornaments without rulers are free-hand draughtsmen.

HOW TO MODEL CHINA.

THE clay mixed in a pottery looks very much like dough, and can be handled in the same way, only a rolling-pin is not so necessary as wooden modelling tools. Each pottery has its own secrets about the ingredients of the clay mixture, and the quality and texture of the clays vary in each place.

Having first procured the moist clay, make a block of plaster of Paris on which to work. This can easily be done by pouring mixed plaster of Paris into a flat tin, and when hard turning it out. Soak the block thoroughly in water that it may be quite wet when the clay is placed on it. When the piece is finished, it can be readily removed from the block by drawing a linen thread between the block and the clay, and any small roughness caused can be smoothed with water. Remove from the block before the clay is quite dry. The piece may be kept indefinitely for completion by keeping wet cloths over it.

In the first process use principally the hands. Form a lump of the clay into a solid mass. To make it adhere more closely to the block, mix a little old bit of ground dry clay with water, and use it as you would use mucilage or glue. Perhaps one of the best shapes for a beginner would be an irregular olive dish. Hollow it out with the fingers, and form a flat bowl shape, with upright sides. Push, press, and model into an artistic



shape. Use nature as a motif. Either leaves or flowers lend themselves readily to china. Shape the edge of the dish to resemble the object followed. A tray following the shape of the lily-pad is very pretty. You may carve in with a pointed tool, or add bits of clay in ornamental shapes indefinitely until the clay dries. Keep all of even moisture. Do not attempt to make wet clay adhere to dry, but moisten with water very carefully until the moisture is well absorbed. The drying-out process in the kiln causes the piece to shrink, and unless all parts are well pressed together they will shrink apart. When the general shape of the article is decided upon, mould finer and thinner. Use the scraper to take off bits. Keep as moist as possible until the modelling is satisfactory, and then put away to dry slowly. Do not let it bake or freeze. The amateur kiln for overglaze decoration will not do at this period. The clay needs intense and long-continued heat to become china. The pieces come from the kiln in the biscuit state, and will be ready to color and glaze, or simply to glaze, making white china. If colored, it must be by the underglaze process. Afterward this can be treated in the amateur kilns with fluxed colors, gold, lustre, or paste decoration, by the methods now in vogue for overglaze china painting.

Our ceramists who excel in rococo scrolls and Renaissance ornamental work could do much delightful work on the clay, using a pointed wooden tool. The clay takes the impression sketched, and retains the shapes perfectly.

FANNY ROWELL PRIESTMAN.



DRAWING IN THE PUBLIC SCHOOLS.

THE BRUSH.

WE have in former articles given full credit to the ingenious gentlemen whose "systems of drawings" are supposed to take the place of competent teachers in the public schools. One of the worst results of these systems is that they hamper, to a considerable extent, those teachers who are competent and who would prefer to follow a method more suited to their own and their pupils' capacities. We know, however, that some of these teachers manage, while complying with the regulations, to give really valuable personal instruction, in addition to the machine work that is required of them; and we mean to lay before these a few suggestions derived from the practice of countries where it is not supposed that anything of much greater value than the goose-step can be taught by machine methods.

The system in use in the public schools of Japan is in many respects different from ours. Copies are used merely to train the eye to correct observation and the hand to facile and graceful movements. These copies, as will be seen from the examples given, are, themselves, artistic enough to influence for good the taste of the pupils, but are not so mechanically correct as to suggest that an immense deal of tedious and uninteresting labor must be expended to secure a fairly good reproduction of them. The methods of blocking out and of taking measurements are unknown; and the memory and the imagination are much more cultivated than with us. After a period of practise from copies, the pupil is asked to sketch from memory anything that he has observed on his way to school, or is, perhaps, sent into the garden attached to the school and told to observe a particular flower or insect, to study its construction and its action, and to come back and give a graphic account of it from memory. It is in this way that the most noted Japanese artists have acquired their wonderful faculty for the lifelike representation of natural objects. This sort of training tends to form ideas of classes of objects, but not in our dry, scientific manner. It was the same sort of training that produced the great masterpieces of Greek art; and it has obvious advantages over our more artificial plan of giving purely abstract scientific instruction on the one hand, and requiring purely concrete observation of individual forms on the other. No human mind, young or old, works naturally in such a fashion. We do not mean to say that our modern method of working di-



rect from nature and taking exact measurements should be discarded; but it is properly an addition to the more ancient method, still used in Japan, and not a substitute for it. Pupils should be taught to possess themselves mentally of the forms that they see; and measurements of their real or apparent dimensions should be made for the sole purpose of testing the correctness of their drawings.

In another particular these sketches which we reproduce from Japanese drawing-books may afford a hint for the American teacher. They have all been drawn with the brush; and though the subjects are such as will be found in American drawing-books of the higher grades, they have a novel look of freedom and spirit, which is largely due to the instrument. The brush, in fact, requires a lighter hand than the pen; the line produced by it is more varied, and it lends itself, without the slightest difficulty, to the indication of masses of dark color or of shade, which give a further variety to the drawing without adding sensibly to the amount of work. To form with the pen or the crayon the dark wings of the dragon-fly in one of these drawings, or the stripes on the fish's back, or the dark comb and wattles of the hen which show its general color to be white, these spaces would have to be put in with many strokes or touches, and to obtain the same precision of form they would have to be outlined as well. Here each is produced with a single stroke of the brush. A considerable amount of gra-



dated light and shade and color can be obtained with hardly more trouble.

A number of lessons of this sort, partly from copies like these and partly from memory of real objects, would make the most valuable preparation for more advanced study of color in water-colors. These studies will, we believe, be found so attractive that no difficulty will be found in getting children to take them up after school hours, not as a task, but as a pleasure.

The drawing of the vase with a scissors (for clipping flowers) will show what sort of simple groups may be formed of inanimate objects. To secure the full value from brush practice, these groups should, as a rule, include objects of markedly different values, placed against a uniform white background, so as to be fully and distinctly seen. A picturesque or colored background may be introduced as a factor in the composition later; but from the first, color should in part determine the choice of the objects themselves; and whenever it can be easily done without repeated washes, some indication of modelling and light and shade should be required.

In the case of the figure, we should think first of the face, and treat the costume and background so as to give it value by contrast. So, in a drawing of flowers, the treatment of the flower should govern that of the leaves; these last should be shaded more coarsely. A very clever draughtsman can, by varying his textures, give almost the effect of color to a drawing in black and white.

ROBERT JARVIS.

THE HOUSE.

THE SALON.

BY W. R. BRADSHAW.

SCENE.—A magnificently furnished apartment, regal both in size and architectural proportions, and possessing an air of luxurious restfulness, in the mansion of an American Mandarin. It is furnished in the Saracenic style in such a manner that the comfort of the West is combined with the art of the East in a delightful fashion.

The ceiling is supported by four sculptured beams that cross each other at a distance of two and a half feet from the walls, and the points of intersection are supported by four slender pillars springing from the floor. The four angles between each pillar and the beams above are filled with curving brackets, giving the effect of four horseshoe arches, in the interior of the apartment, supplemented by eight smaller horseshoe arches between the pillars already mentioned and eight pilasters on walls corresponding thereto.

The wall space between the pillars on one side of the apartment is filled with a canopied divan. The divan itself is low and broad, deeply upholstered at back and ends, and is filled with beautifully embroidered cushions. The wall space above the divan and underneath the canopy is filled with a panel of painted tapestry, representing a Moorish dancing-girl. The floor is covered with a large Persian rug of exquisite design. The furnishings include a number of easy-chairs covered with saddle-bag upholstery, and two full-sized octagonal Indian tables in carved teak-wood, one of which contains a jardinière of Persian pottery containing a palm, and the other contains a silver salver of Indian manufacture with an Indian tea service. Two richly carved cabinets in Indian teak-wood are filled with specimens of Indian and Moorish pottery. The walls are decorated with an architectural distribution of panels, accompanied by a wainscoting of Moorish tiles. Many of these panels are recessed and filled with Moorish arches, wherein are placed divans flanked with pedestals supporting bronze figures; above the panels (which are filled with Moorish arabesques) is a Persian frieze wrought in painted tapestry. The various panels in the ceiling are decorated with Moorish designs in painted tapestry. Midway between each pillar and depending from the beams are four Moorish lamps fitted with electric lights.

The scene exhibits an artistic interchange of Oriental coloring of deep red and green, blue, yellow, and chocolate, intermingling with cream and gold. When illuminated with the softly shaded electric lights, it resembles the pavilion of the Caliph.

The millionaire, whom we call a Mandarin, has made a fortune as a financier, and is at the same time a lover of art and literature in all their varied manifestations. He has founded and sustained at his own expense a School of Art in the metropolis, where young men and women of artistic ability are being trained as artists, designers, and craftsmen, whose mission is to provide life with an environment at once beautiful, noble, and spiritual, for is not art the incorporation of the human soul with matter? He also presides over a salon or monthly reception of notables in art and letters. It is his special delight to discuss with these worthies the function of the various forms of art as elevating and spiritualizing forces in modern civilization.

It is a rule of these gatherings that every one shall give an exact expression to his ideas regarding art and culture, without reference to the opinions of others. The Mandarin has formulated the principle that it is the duty of every man of taste and education who thinks he knows a truth to fearlessly express it, for the honor of the human mind is at stake and the rights of the mind are superior to everything.

"THE plea for decorative art," said the Artist, "is that the æsthetic side of human nature requires cultivation as well as the physical and moral, and for this reason art should find a home in every place, however humble."

"It seems to me," said the Poet, "that we are receding rather than advancing in architecture, as well as mere wall decoration, for our work in this direction does not compare favorably with the work executed in past

ages. When one thinks of the palaces and temples of India, and the temples, cathedrals, and castles of Europe, and compares these with our latter-day structures, it will be admitted that progress is hardly perceptible."

"I must dispute your conclusions," said the Architect, "and will ask you how the people were housed in classic times, when such extraordinary devotion was paid to the temple structures? The people lived in hovels, and were clothed in rags. I don't believe that even Socrates possessed a change of clothing. We are now living in a democratic age, and the sentiment that developed temple, cathedral, and castle has given place to the more civilized idea of providing the people with beautiful homes; and if utility be the chief element of beauty—which, indeed, I believe it is—our commercial structures, our gigantic office buildings, measured by this test, are supremely beautiful."

"Ah, you forget," said the Artist, "that there are various degrees of beauty, and some may be different from what a man of practical temperament will consider as being beautiful because it is useful. The real artist, the man of cultivated imagination and sentiment, desires a higher beauty, where delicacy of proportion and where the laws of repetition, eurythmy, and alternation are seen in their highest activity."

"You are right," said the Poet. "There is nothing prepossessing in a twenty-story office building planted on an irregular plot of ground, story after story monotonously piled above each other until the structure rises like a factory or a pharos, blatantly dominating the surrounding buildings and darkening the street beneath, while the equally towering pagoda of the Indian temple, where terrace after terrace rise above each other, with graceful attenuation, appears like a fairy palace or pyramid."

"I say," said the Mandarin, "how is it that none of you before this has drawn my attention to that style of building, which I might have adopted for my twenty-five-story office building down-town? A building after that style would be something unique."

"It is not too late yet, Mr. Vandegrift," said the Artist, "to put that idea into practice. You can build an up-town apartment house of twenty-five stories in the Hindoo style; and if you do this, I don't think your building will ever suffer for lack of tenants. People have a latent desire for beauty, and will pay more for a beautiful dwelling than for one of sordid conventionality. You should offer a prize in your School of Art for the best design for an apartment house in the style of the Hindoo Renaissance—that is to say, the Hindoo style modified by the requirements of modern American life."

"Your suggestion is a good one," said the Mandarin, "and I will at once act upon it. I have long been convinced that the artistic sensibilities of the public at large should be educated by the inspiration that comes from constantly seeing public buildings, both religious and secular, designed in the purest taste, for no amount of study at home can compensate for the lack of daily familiarity with such monuments."

"Don't you think," said the Journalist, "that the beautifying of our cities should extend to the architectural aspect of the side streets where the citizens dwell, where endless blocks of houses resemble factories, and where flats and tenements are piled in layers over saloons and groceries?"

"And," said the Englishman, "you will pardon me, I am sure, if I refer to the repulsiveness of your city streets, containing heaped-up ash-barrels, idiotic cigar-store signs, and the blatant disregard of the rights of pedestrians by telegraph-poles, water-plugs, piles of merchandise, and the obstruc-

tions for the transfer of merchandise, which monopolize the sidewalk, which are sure signs of civic debasement."

"I think," said the Architect, "that beauty in our public buildings is a prime essential of our civilization. It is a force that reacts on house-owners and architects to give the people more artistic dwellings, yet the excessive concentration of population leads to the adoption of the most ingenious methods for squeezing people together. The great cost of the ground necessitates the utilization of every cubic foot of space for rental purposes and the consequent abandonment of all ideas of beauty."

"Ah," said the Poet, "space is the great essential of a beautiful home. The suburban cottage that is open on all sides to the breezes of heaven, and that possesses more than one generous hearthstone, is the true idea. With all our boasted progress in science, we are as far behind the age—that is to say, behind the requirements of a civilized life—in matters of transportation as we are in matters of art."

"What is your particular grievance in the line of transportation?" inquired the Mandarin.

"Well, here in New York," said the Poet, "a journey to a suburban region is interfered with on all sides by the slow and unnecessary ferry-boats that cross the rivers, by reason of the fact that the railroads are not enterprising enough to enter the city by means of either bridges or tunnels. The uninterrupted means of communication with the outlying territory would relieve the pressure of population in the city itself, and provide hundreds of thousands of its citizens with artistic cottages in the country."

"I do so love an artistic cottage in the country," said the Poetess; "all gables and bay-windows, don't you know, with honeysuckle and morning-glories climbing over the piazza."

"Delightful!" murmured the Delsartean Lecturer. "Those Queen Anne cottages are just perfect jewels."

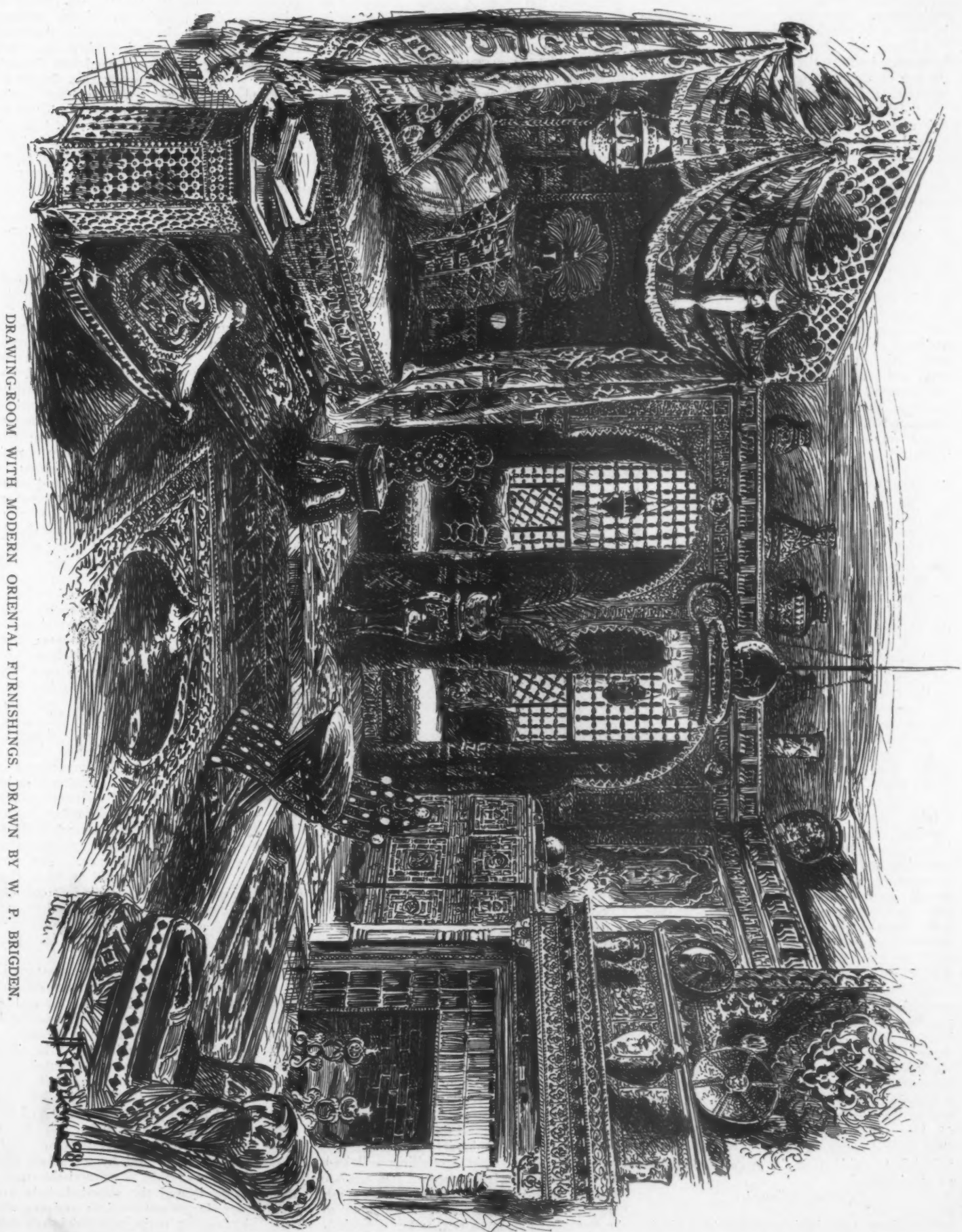
"You would hardly think so," said the Architect, "if you were acquainted with as many of those productions as I have been. There is a jimcrack style of cottage building, born of the jig-saw school, which is filled with badly shaped rooms, grouped without the slightest regard to convenience of arrangement or harmony of effect; the walls of the various apartments are so mutilated with doors, portière openings, windows, and closets, that there is no privacy and no wall space to accommodate a cabinet, piano, sofa, or bed."

"Ah, but think of the picturesque exteriors, with the delightful little balconies, and the original schemes of color employed on walls and roof," said the Delsartean.

"I admit the importance of ornament, whether in house or chair, but in art the utility of the object is the prime element of beauty. Where there is no utility the ornament becomes ridiculous, pretentious, and superfluous, and instead of being educational, it tends to destroy the appreciation of the beautiful. The kitchen in many houses is more artistic than the parlor."

"Well," said the Delsartean, "if utility is the beginning and end of art, how are the professors of the beautiful, like myself, to obtain a living? As for me, I believe in two principles: first, that beauty is one of the greatest forces in mitigating the burden of existence; secondly, that owing to the eagerness with which manufacturers cheapen their products in order to find a market for the same, the public taste is becoming debased, and there is an ever-widening gulf between the great mass of the people and art."

"Remember," said the Architect, "I don't



DRAWING-ROOM WITH MODERN ORIENTAL FURNISHINGS. DRAWN BY W. P. BRIGDEN.

condemn the absence of ornament in objects of utility. The guiding principle of ornament is not quantity, as some people think it is, but is the application of ornament in the right place. Any defect of appearance must be clothed by the decorator."

"Then," said the Delsartean, "you would recommend the clothing of an idle space on the top of a cabinet with bric-à-brac, just as one clothes a doorway with drapery?"

"I don't know," said the Architect, "that any room demands a mass of bric-à-brac, a shroud of hangings, or a crowd of furnishings, to make it lovely, if the interior be architecturally fit—that is to say, if it possess the charm of having the decorative features built into the house as a part and parcel of the fabric. If the architect, when building the house, also furnishes the richly screened staircase; if there are cosy seats in the windows, where the eye commands the loveliness of the outer landscape; if there are hospitable fireplaces with graceful mantels that are a part and parcel of the building itself; and if, in addition to such features, the architect prescribes the color scheme of carpets and walls and ceiling, and the style and form of the furnishings, his work is done, and no upholsterer can improve upon it."

"Here! here!" said the Mandarin.

"Here! here!" said the Artist.

"Here! here!" said the Lady in the Yellow Dress.

"While your opinions are fundamentally correct," said the Delsartean, "they are not sufficient to awaken a love of the beautiful and artistic in the minds of the public at large, which are not given to a consideration of abstruse principles. I believe in the use of pictures, bric-à-brac, cabinets filled with costly porcelains and ivory carvings, just as I believe jewels are an investiture of beauty to man or woman.

Jewels are not necessarily unmanly because men may wear them. The bandit with big gold hoop-earrings does not look like a woman because he wears them, but rather gives an expression of barbaric ferocity to the ornament itself, nor does the brilliant scarf wound around him stuck full of pistols seem like a female girdle. We live in a negative business age, that allows little regard to beauty, where every man is expected to dress like a waiter or a clerk, and the slightest deviation becomes a conspicuous affectation. To me the sword and plume of a Knight of Pythias is infinitely more interesting than red flannel and brass buttons. If, then, a picturesque attire is more desirable than insipid conventionality, we have here a principle to guide us in the proper decoration of our homes."

(To be continued.)

THE linen stuffs in delightful colors which are now to be found in the large stores make excellent portières for children's rooms, and can be easily and effectively embroidered, for elaborate work is not appropriate to such material. Embroider in fast colors.

CARVING A CHAIR-BACK.

THE lumber for the chair is the first consideration; the shape of the one illustrated in our present issue would look best if made in a dark wood—Honduras mahogany or "antiqued" oak, for instance. The thickness for the back should be an inch and a half, and the width sixteen inches. For the seat the wood should be two inches thick and eighteen inches in width. This extra thickness will allow the seat to be concave and the edges rounded. The legs, which should be of the spindle variety, decorated with bosses, should be turned and set into the chair spreading—that is to say, you bore the holes that will receive the legs on a slight angle outward. The two back legs should be half an inch shorter than the front, to give the seat a backward cant. In fastening the back to the seat, half-inch dowels should be used. The connecting wood of the back should be bevelled to an angle of about thirty-five degrees, to give the back also a slight cant backward, thereby making the chair much more comfortable to sit in. It also makes a better dis-

Now for the carving: The work being properly clamped to the bench, with a piece of wood between the panel and the clamps to prevent damaging the surface, the outline is "kerfed" down, with any of the carving tools that will fit the curve, to the depth of three-eighths of an inch. Then the dead wood or background is removed with flat and hollow gouges. Make your cuts deeper in some places to give good shadows. The ground should be left choppy, the better to catch the play of light. The modelling of the ornament is the next consideration. This can all be done with three sizes of flat gouges, paring away long, thin shavings with sweeping cuts of the gouge. Finish with three or four applications of raw linseed-oil.

AN ORIENTAL DRAWING-ROOM, AND A FIREPLACE.

THE great variety of really artistic, hand-wrought goods which we receive from the East renders it possible to vary to infinity the scheme of an Oriental room. The wood-work may be, as in the present instance, of carved

teak, quantities of which, of very beautiful workmanship, are still produced in India. It is impossible to give an idea of the beauty of such work as is shown in the mantel and in the arches that enclose the window-seat when left, as it should be, of the natural color of the wood. That is a warm brown, and makes a most agreeable background for chiselled Indian brasses, Chinese porcelains, and Persian faïences. The rich and sober hues of a fine rug may agreeably fill a panel here and there; a pearl-inlaid chair or table may gleam in the subdued light, and rich embroideries, hanging lamps, and carved cabinets may be introduced at pleasure. But care should be taken that



A COSY FIREPLACE FOR A COUNTRY HOUSE. BY W. P. BRIGDEN.

play of the carving, on account of it catching more light than it would if placed straight.

Before transferring the design, the wood should be well planed and scraped with a cabinet-maker's scraper. Never on any account sandpaper wood that is to be carved, for the small particles of sand work into the grain of the wood, thereby destroying the cutting edge of the tools. Sandpapering is much resorted to by the novice, for, not being able to get his work free from the planing marks, he uses sandpaper to help him out of the difficulty, and then he wonders why his tools need so much sharpening.

The design is transferred with carbon paper. Only the outline of the decoration need be drawn. Omit all detail. The shading is only to show what the modelling will look like when properly carved. The carbon drawing should now be gone over with a soft pencil to insure permanency. The shape of the back is next sawn out, using a keyhole saw for the purpose. The rough edges left from the saw should be rounded up with a rasp, then with a half-round rough file. When the carving is finished, it should be sandpapered with several grades of paper.

bright colors shall appear only in small objects, and even then the colors should never be crude. A single bit of glaring color may completely spoil such a room, like a false note in a symphony.

Our fireplace is as distinctively western in its simple and symmetrical arrangement and the predominance of light colors. As will be seen from the illustration, the chimney-arch of rough-hewn red sandstone is flanked on either side by a seat upholstered in dark leather. Above these and the mantel-shelf the wall is panelled with wood painted white. The fireplace is laid with glazed bricks. As this does not take up the entire width of the room, there is space at either side for a closet or cupboard, the lower part of which is glazed, the upper hid by a curtain. A simple frieze is carried all around the room; and between it and the panelled dado are hung a few large water-colors and engravings. An ancient mahogany sideboard and other furniture complete a very charming and home-like room, the distinguishing feature of which is its recessed fireplace. The ornaments on the mantel-shelf are chosen with due regard to the rest of the color scheme.

NEW PUBLICATIONS.

THE FIGHT FOR THE CROWN, by W. E. Norris. Wilfred Ellis, a young Englishman of great wealth, has political aspirations, and goes to Ireland in the suite of the new Lord Lieutenant. He visits the home of a Mr. Power, who has been much impoverished by the condition of affairs, and is greatly attracted by the daughter of his host. They do not meet again until a few years later in London, when he has become a member of Parliament and she one of the most beautiful and gifted of the London actresses. He does not, as one would imagine, marry his early love, for she has already engaged herself to a Lord Southfield, but Miss Power has a charming substitute in view for him in the person of Lord Southfield's younger sister, Lady Virginia, and all ends happily. The earlier chapters give a picture of Dublin and of Irish country life, showing the distressed condition of the people. The chapters relating to London political society are very admirably done. One of the most interesting portraits in the book is that of a woman of great social position with a fondness for dabbling in politics, a type familiar in London. The Irish question is treated with commendable fairness. (Harper & Brothers, \$1.25.)

MUSIC AND HOW IT CAME TO BE WHAT IT IS, by Hannah Smith. This little book will prove of great value to both students and amateurs, for Miss Smith is not only a teacher of music, but is also a lecturer on musical topics. She has taken care to place before her readers, in a clear, interesting, and concise manner, all about the origin and growth of music, both instrumental and vocal, accompanied by several illustrations of old instruments and rare manuscripts. (Charles Scribner's Sons, \$1.25.)

THE BROOM OF THE WAR GOD, by Henry Noel Brailsford. A Romance of the Greek and Turkish War just ended. The book is full of adventure mingled with fighting, in which the Crown Prince figures. (D. Appleton & Co., \$1.25.)

NORTHWARD OVER THE GREAT ICE, by Robert E. Peary, is the most complete and elaborate work of its kind ever published, for it gives the fullest and most minute details of the life and work along the shores and upon the interior ice-cap of Northern Greenland in the years 1886 and 1891 to 1897. Highly interesting is the description of the little tribe of Smith Sound Eskimos, the most northerly human beings in the world, which is further enhanced by an account of their mode of living and so forth. Another chapter is devoted to an account of the discovery and bringing home of the "Savik sue," or great Cape York meteorites. The work is in two volumes and beautifully printed. It is profusely illustrated with maps, diagrams, and about eight hundred illustrations. (Frederick A. Stokes Co., \$6.50.)

RIBSTONE PIPPINS, by Maxwell Gray. The author, who is known to most people by her wonderfully fascinating novel, "The Silence of Dean Maitland," has taken for her subject "the short and simple annals of the poor" in a little country village in the south of England. The subject is handled with exquisite skill, and the love story, which begins in apple-blossom time and reaches fruition when the ribstone pippins are ripe, is told in a sympathetic and charming way. (Harper & Brothers, \$1.)

A VOYAGE OF CONSOLATION, by Sara Jeannette Duncan. Miss Amy Wick, of Chicago, has a silly little quarrel with her sweetheart, Mr. Arthur Greenleaf Page, of Yale University, and breaks off the engagement. She is so unhappy and low-spirited in consequence of her hasty act that her father (an Illinois Senator) and her mother leave Chicago for New York, and taking tickets for abroad they sail on the Germanic, meaning to be absent six weeks, during which period of time their daughter's sorrow, according to their ideas, ought to be dispelled. They do the Continent in the regulation tourist fashion, and when they reach Cologne on the Rhine, Mr. Arthur Greenleaf Page greets them, having had a quiet hint sent him by the Senator in the shape of a cable message. He renews his wooing with such good purpose that a reconciliation follows, winding up with a quiet little wedding at Dover. The story abounds in humorous incidents and makes exceedingly pleasant reading. (D. Appleton & Co., \$1.50.)

THE RED BRIDGE NEIGHBORHOOD, by Maria Louise Pool. The story is laid in a New England village, and its theme is a sorrowful one, taking, as it does, that every-day occurrence of a man marrying one girl while in love with another. How nobly the young wife behaved through the trying scenes which followed, eventually winning the love and respect of her miserly father-in-law to such an extent that when he died he left her everything, disinheriting his unworthy son, is shown by a perusal of the work. (Harper & Brothers, \$1.50.)

BLADY'S OF THE STEW PONY, by S. Baring Gould. This English historical romance is laid at the close of the last century, near to the famous Stew Pony Inn, at the time when the Chester road was infested with highwaymen. A very interesting account is given of the red-sandstone country with its caves, which were the rendezvous and hiding-places of the highwaymen and their confederates. (Frederick A. Stokes Co., \$1.25.)

THE BARNSTORMERS, by Mrs. Harcourt Williamson. A young English girl sails alone to America to seek her fortune, and finally becomes one of the cast of a low theatrical company called The Barnstormers. Her experiences with them are full of exciting and humorous incidents. A millionaire called Randolph eventually marries her. The chief charm of the book lies in the real Yankee wit and humor which pervade it. (Frederick A. Stokes Co., 75 cents.)

THE LION OF JANINA, by Maurus Jokai. The scenes of this story vary between Janina in Epirus and Stamboul, and belong to the period of 1819. The Lion of Janina is a Turkish pasha, who, by mingling the characteristics of the fox and the lion, has accumulated political influence and enormous wealth. The Sultan attempts to crush him, and he throws his weight on the side of the Greeks. The throne of the caliphs is tottering from the assaults of outside enemies and from the turbulence of the janissaries within Stamboul. A deliverer arises, who introduces modern methods of handling troops, crushes the janissaries, and establishes peace throughout the empire. (Harper & Brothers, \$1.25.)

IN THE SACK OF MONTE CARLO. Mr. Frith describes the remarkable escapade of five young Englishmen and an American friend who, simply from a love for adventure, conceive the brilliant idea of raiding the tables at Monte Carlo. They buy a fast steam yacht, and after a series of exciting incidents succeed in carrying off a pile of money. The book is most amusing throughout. (Harper & Brothers, \$1.25.)

IN JOHN SHIP, MARINER; OR BY DINT OF VALOR, Knarf Elivas has written an exciting record of nautical adventure in the sixteenth century. John Ship has been a sailor under Admiral Drake, and after falling into the hands of the Spanish as a prisoner, has a taste of the torments of the Inquisition, and been pressed into the service of King Philip, sailing in the Armada, which is just then entering into the conflict with England. His ship, in the defeat, becomes separated from the fleet, and, seeking escape into northern seas, founders on the coast of the Faroe Islands. An entertaining description is given of his life while sharing the customs and pursuits of a primitive people, but even among the islanders he is buffeted by a storm and stress of thrilling adventures, valiantly encountered and endured, and through which he finally steers to end his days in peace and plenty in his boyhood's home. It will doubtless be warmly welcomed by all readers who are looking for a good story of the sea. (Frederick A. Stokes Co., \$1.25.)

YE LITTLE SALEM MAIDE, a story of witchcraft, by Pauline Bradford Mackie. This little volume, besides furnishing pleasant reading, offers a realistic portrayal of people and manners, and, above all, of the religious bigotry prevailing in Massachusetts over two centuries ago, when convictions for witchcraft were followed by the infliction of the death penalty. This story of sweet little Deliverance Wentworth has afforded the author an opportunity to introduce such historical personages as Cotton Mather, Governor Phipps, and Lord Christopher Mallett, as well as other well-known characters. How Mistress Deliverance was accused of witchcraft, cast into prison, tried, convicted, and finally saved when on the scaffold, through the efforts of a noble little playmate, Abigail Brewster, forms a narrative interesting to old or young. (Lamson, Wolfe & Co., \$1.50.)

CORRESPONDENCE.

All manuscripts and designs sent to The Art Amateur on approval should be accompanied by postage sufficient to cover their return if not desired. No packages will be returned otherwise.

L. R. T.—You might keep your oil colors moist for a time by putting them in water. But it will hardly pay you to do so. With the half dry remains of colors left on your palette you can never expect to do satisfactory work.

J. B.—The use of the looking-glass is to give you a fresh view of your picture, and to point out errors which you may have failed to notice because you have become too accustomed to them to see them. In the consideration of the light in choosing a studio, it is not only necessary to get a north window, but to see that there is no window in front of it which can reflect the sunlight.

F. M.—Many artists prefer the palette finished with oil instead of shellac, pure linseed-oil being rubbed well into the wood after the surface has been made perfectly smooth with the sandpaper; the oil is rubbed in with the hand and allowed to dry well into the wood before setting the palette with color. The only objection to a shellacked surface is, that it is liable to become scratched in time with the palette knife when cleaning off the paint; the color then settles in these roughnesses and produces a mottled surface, which interferes with the tints mixed for painting.

W. J.—When an oil painting is finished and dry, the French retouching varnish is used to bring out the colors. While painting on a canvas, if the colors dry in from day to day, rub a little poppy oil and siccatif de Courtray over the surface before beginning again. Academy-board will be more satisfactory if prepared in the following way: Cut the large sheet into panels of convenient size, and rub each one over with a coating of burnt sienna and turpentine. This gives a ground color something like a cedar panel, and will prevent the paint from peeling off or blistering, as it sometimes does without this preparation. After the Academy-board is thus treated it may be used in the same manner as canvas. Only small studies should be made on this board, as very large pieces are liable to warp.

O. S. Y.—In oil painting white always needs modification with some other color. If it is cold, a little Ivory Black may be added; if warm, a little Burnt Sienna; if brilliant, a little Indian Yellow or Yellow Ochre. Most whites, in warm evening light, may be best represented by brilliant yellow modified as above, Silver White being kept for the very purest only. In distant clouds, a little Verte Emeraude and Rose Lake added to the white for the lights give an excellent result. Some artists use Naples Yellow for white.

N. O. J.—Any ridginess or inequality of impasto in the first painting is almost sure to be very troublesome when one comes to paint over it. For that reason painters often scrape down the surface of the first painting with an old razor, so as to make it quite smooth, before going on with the second painting. But it is better to paint smoothly as a rule, especially as one can always introduce a little roughness in parts that are to be only slightly covered with glaze much more easily and effectively than these parts can be reserved in scraping down a roughly painted sketch. One main reason for painting the preparation or sketch in nearly the same tones as the second painting is that by so doing it will probably not be necessary to re-cover the canvas completely, which leaves the hand much more freedom than if it were necessary again to cover every part evenly. The second painting, in this case, simply completes the first. With many painters, however, the sketch is made in some warm brown or russet tone, over which a second painting is applied in flat tints, and the third, or finishing painting, comes over that.

M. A.—In painting on any coarse or open material, it is first necessary to fill the pores. When the painting is to be in water-colors, Chinese White is used as the filling material. It must be laid on thick, almost as it comes from the tube, with a small palette-knife. If you lift the material from the board from time to time as you work, the white pigment will not be likely to stick to the board. A perfectly safe plan is to place a sheet of thin oiled paper between your work and the board. American Chinese White is better for the purpose than the English, as it is more opaque and less gummy. The white ground must be quite hard and dry before painting on it.

WATER-COLOR PAINTING.

BEGINNER.—There are two methods of painting in water-colors—the transparent and the opaque. The transparent moist colors which come in tubes are those generally in use. These may be rendered opaque by simply mixing Chinese White with the transparent colors upon the palette; less water is used with this method, and the handling resembles to a certain extent the technique of oil colors.

In the transparent method, the colors are floated over the paper in washes, a great deal of water being mixed with the paint. No white is used, but the paper is left clear for the high lights or thinly washed over with a tone.

E.—Before applying the water-color to the paper it is proper to wash the whole surface over lightly with pure water. A fine sponge is sometimes used, though a large hair brush will serve the purpose. If a blue sky is to be painted, it is a good plan to add a tinge of Yellow Ochre to the pure water. This gives a warm undertone to the blue which is valuable. A wash of pale yellow may also be used as a preparation for painting foliage. Do not attempt to run the second wash over the paper until the first is dry. A wash may be guided carefully with the brush in the desired direction while it is wet, but no color should be superimposed until the undertone is quite dry.

K. V.—To stretch water-color paper, wet the whole surface of the paper thoroughly with a fine sponge, and then lay it smoothly over the stretcher, pressing down the edges firmly upon the wood, which has received a coating of strong glue about half an inch wide all around the outside. The paper is then additionally secured with a few small tacks at the corners, and when dry will thus be tightly stretched.

W. C. R.—To give pansies a velvety look use a fine sable brush and take very little color at a time, so that the brush mark will not leave a pool, as in laying a wash. Stipple or cross-hatch the surface of the flower repeatedly, using the different colors necessary to get the required tone separately. Finish by slightly dusting the surface with the side of the brush very lightly applied, so that the color catches only on the grain of the paper.

CHINA PAINTING.

N. O. N.—China should never be crowded in the kiln, nor should very large dishes be fired in a pot so small as barely to contain them, as the sudden changes of temperature would then be too quickly and unevenly communicated to the china and might cause it to break. All large dishes should be fired in an upright position, it being the safest for them. Small plates and saucers can be conveniently fired in piles, separating one plate from another by a single stilt, the first plate resting either on a stilt placed on the bottom of the firing-pot or upon the iron itself. Large plates may be arranged round the sides of the pot, each supported by three or four stilts.

CERAMIC.—A pretty scheme of color for the bowl would be a delicate lavender. Use for it two thirds of fusible Lilac, and one third of Light Sky Blue, and for the inside Deep Red Brown, used very delicately. Add to it a very little flux and a touch of thick oil, besides the usual balsam and lavender used in preparing the color for tinting. This will prevent it rubbing off after firing. The flowers may be of a cream white, outlined with very delicate lines of raised paste. The centres should be formed of tiny dots, and the stamens with delicate lines. This, when gilded and burnished, has the effect of an etching in gold, and is very rich. The rim should be gilded and the base clouded with gold.

L. I.—To make "fat oil," pour a few drops of turpentine into a clean saucer; stand it where it will be free from dust, but exposed to the air. The spirits will soon evaporate, leaving a thick oil. Add a little turpentine to this every three or four days, until enough of the oil has been obtained to fill a small bottle. Cork it tightly and stand it away for future use; as it grows thick with age it must be used more sparingly. Do not try to evaporate the spirits by using artificial heat, such as standing the turpentine on a register or near a stove. It will never thicken that way; the natural heat of the room is what it requires. Fat oil is indispensable to the china painter, especially in the flower painting of the present day, where the colors are blended so skilfully, without a brush mark being seen, giving a soft effect charming to the eye. The paints are mixed with lavender oil instead of turpentine. Fat oil is used freely as a medium; the colors are laid on in thin washes, so that there is no danger of the oil causing them to blister.

INTERIOR DECORATION.

H. V. T.—The tendency to treat hallways in dark tints always results in sombreness. Considering the limited light—if you want the hall to look cheery, use cheerful warm tints. As the staircase and woodwork is in cherry, carry that prevailing tint into the wall-paper—say, a pattern in pale cherry tint on a cream ground, using a dado of an olive or olive-green ground, with a fleur-de-lis or some such ornamental figure stencilled in deep ochre, or vice versa.

C. C. T.—The white paint of a few years ago was certainly a most unattractive feature of our house interiors; but the fact that it was not well used at that time should not deter us from returning to it under more favorable conditions. With a yellow or Georgia pine floor treated to a good coat of varnish well rubbed down and the woodwork painted ivory white—not a blue white by any means—and a strong, well-designed yellow wall-paper, we may have as pretty a room as possible. The ivory white woodwork will be made doubly attractive if the paint is applied with a mixture of varnish and white lead paint, and after each coat has become thoroughly dried and well rubbed down to a "dead finish," the effect will be that of enamelled woodwork. The ceiling to such a room should be delicate yellow, with a white and gold tracery or stencil.

As opposed to the delicate coloring of this room, let us suppose the floor to be stained or painted a very dark brown—almost black—with the woodwork the same hue, only bordering upon the brown shade rather than the green. Paint the walls a strong, dull yellow and cover them with a copper bronze, stencil pattern. Let the ceiling be bronzed over the whole surface and the pattern laid on in brown and yellow tones of paint.

EMBROIDERY.

JEANNE.—Satin-stitch is used chiefly in white embroidery. It consists in taking the needle each time back again almost to the spot from which it started, so that the same amount of silk remains on the back of the work as on the front. This produces a surface as smooth as satin, hence its name.

L. B.—For the cushions, the prettiest and most useful material is the colored linen, dyed in many charming shades, and which washes perfectly. When a design is to be embroidered on it, white linen floss should be used in outline chiefly, although with a few parts accented by solid work.

NEEDLE.—When embroidering a design entirely of violets, introduce a few yellow ones among the purple; they will add both to the variety and richness of the effect.

SUNDRY QUERIES ANSWERED.

M. F.—Glass can be fired in any of the portable kilns, but the temperature, of course, must be much lower than that required for firing china.

CARL.—An excellent stain for oak is made by boiling the outer brushes or shells of walnuts, hickory-nuts, or pig-nuts. It should be applied hot. Beech and pear-wood may be treated to look like mahogany. Rub first with dilute nitric acid; then give two coats of dragon's blood (a resin to be found at all drug-stores) dissolved in alcohol, to which a little carbonate of soda is to be added.

F. C.—To polish burnt wood etchings apply a thick varnish to the wood and rub it down with pumice-stone; apply varnish again, rub it down as before, and so on, repeating the operation two or three times, until the desired polish is obtained. The varnish should be very thick before it is applied, and should be allowed to dry.

STUDENT.—The Apollo Belvidere is eight heads and a half high. Rubens sometimes drew his figure eight heads high, but generally only seven, which no doubt accounts for the heavy appearance that so many of them have. The heroic height cannot be less than eight, but some of the great masters, be-

sides Rubens, drew their figures as low as seven heads.

P. Q.—When pencil work is to be reproduced for publication by the direct process (i. e., without the interposition of the wire screen used in "half tone"), it is best made with a soft pencil on a rough paper. In that case each line is reproduced without the mechanically broken effect seen in "half tone," and the grain of the paper has been preserved throughout. It therefore follows that you should not use the eraser when making a pencil drawing for the direct process. The eraser rubs the smut of the lead into the paper and covers up the grain. Ordinary charcoal paper is admirably adapted for practice in pencil drawing for process work. The novice need not invest in "special grained" papers.

G.—Textile designers use colors in powders. Place a small quantity on a glass slab (say from one teaspoonful to one tablespoonful, according to the space to cover), and add just enough water to moisten it so that it may be ground on the slab with a palette knife. Grind it until it is perfectly smooth and creamy. Then add sufficient medium (or thick gum-arabic water) to cause the color to adhere to the paper. To determine the proper quantity, a brushful must be painted on a piece of paper and allowed to become thoroughly dry. When dry, rub the paint with the finger, and if it comes off in a dry powder, add more medium. Repeat this process until sufficient medium is added to hold the paint firmly to the paper.

F. J.—According to the oldest authorities, the art of painting is very much indebted for its development to a custom which obtained among the ancients of embellishing their rooms with primitive decorations; these were carried out in simple color, and principally in outline. The subjects of these paintings were generally animals in natural action, or human beings in familiar attitudes.

L. C. J.—The ancient artists, we are told, not only prepared models in clay to assist them in their work, but also took pride in designing them; and even in the most brilliant period of art these sketches in the clay formed an important part of the public exhibits, being placed beside the finished work in marble and bronze.

M. R.—It is necessary for the artist to possess a taste for the grand—that is, for noble forms and vigorous passions—without which works of art would be merely pretty.

D. R. S.—The Royal Academy, which was founded by royal charter in 1768, was opened on January 1st, 1769, by Sir Joshua Reynolds, who received on that occasion his order of Knighthood, according to the custom which still prevails.

H. F., Troy.—Sky blue always looks well with pale orange, dark blue with dark orange, yellow with violet, pale yellow with lilac, purple (blue and red) with ochres and yellows, turquoise with capucine red, and even with purplish blue and the reverse; gray will go well with all colors.

SOME NEW SHAPES IN CHINA.

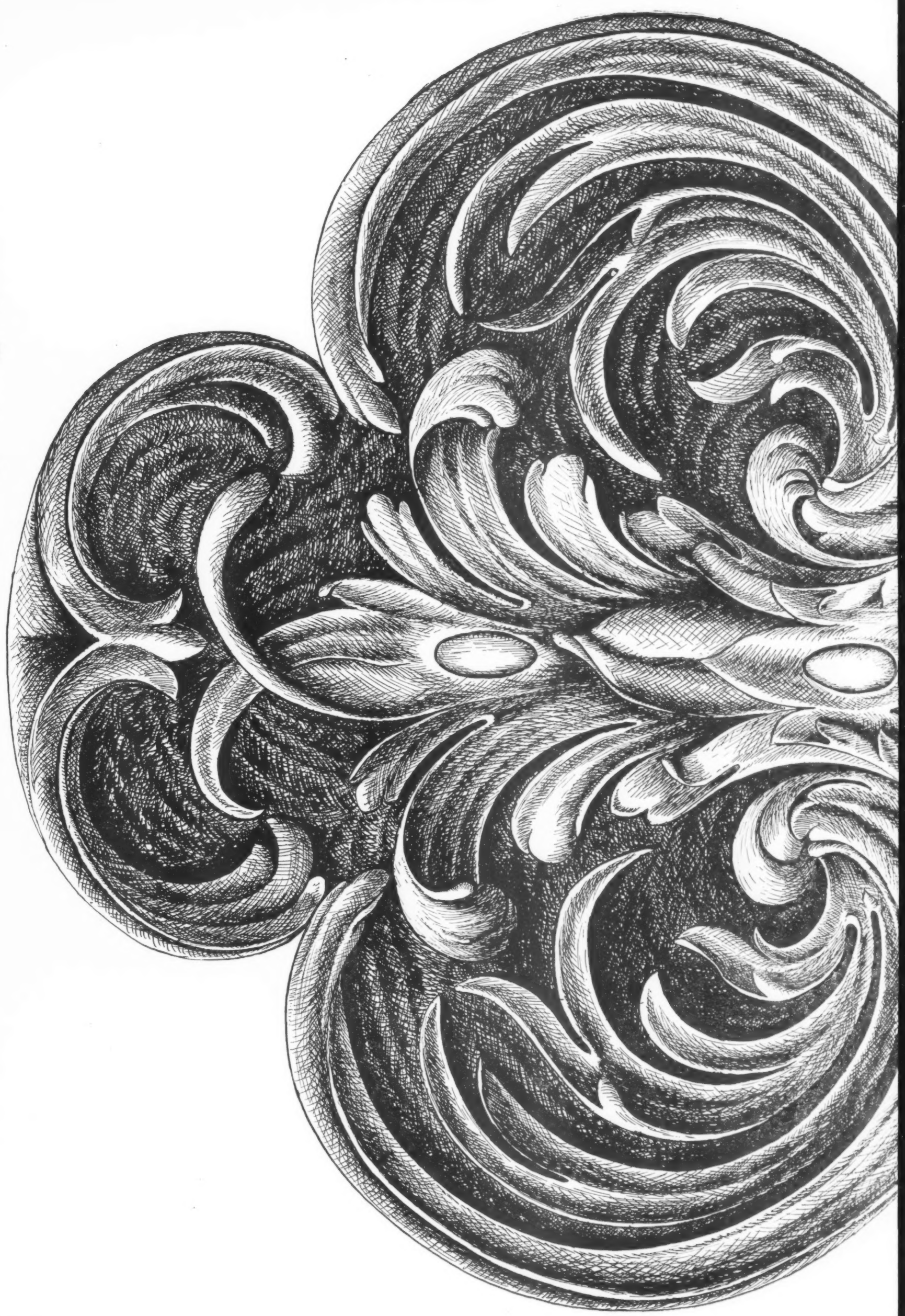
THE new shapes in "G. D. A." Limoges China are especially attractive this season. In the decorated ware the tendency is for borders with gold ornamentation over and a small ornament in the centre. The St. Germain set with a border of Empire Green or Electric Blue and a charming design over it in gold was extremely graceful. The Century dinner service with its almost flat shape, and its dainty, unobtrusive ornament, will please china painters, allowing, as it does, for great variety of decoration. The Century bread trays with shell corners, the St. Denis and St. Germain cups and saucers, the new celery trays, card trays, olive dishes, chafing dishes with covers, the St. Denis claret jug, coffee and chocolate pots, the Watteau chocolate pot, and the St. Germain chop dish are especially worthy of notice. All these shapes can be obtained in white china. It would seem as if the wants of the ceramic decorator had been especially studied, for the shapes are not only very artistic, but the ornament in the ware itself is well chosen and excellent in design. The pieces allow of almost any conceivable treatment, though, as we have remarked above, designs in gold over a border of green, blue, maroon, and so forth, seem to be the favorite, and certainly the effect is very rich and harmonious.

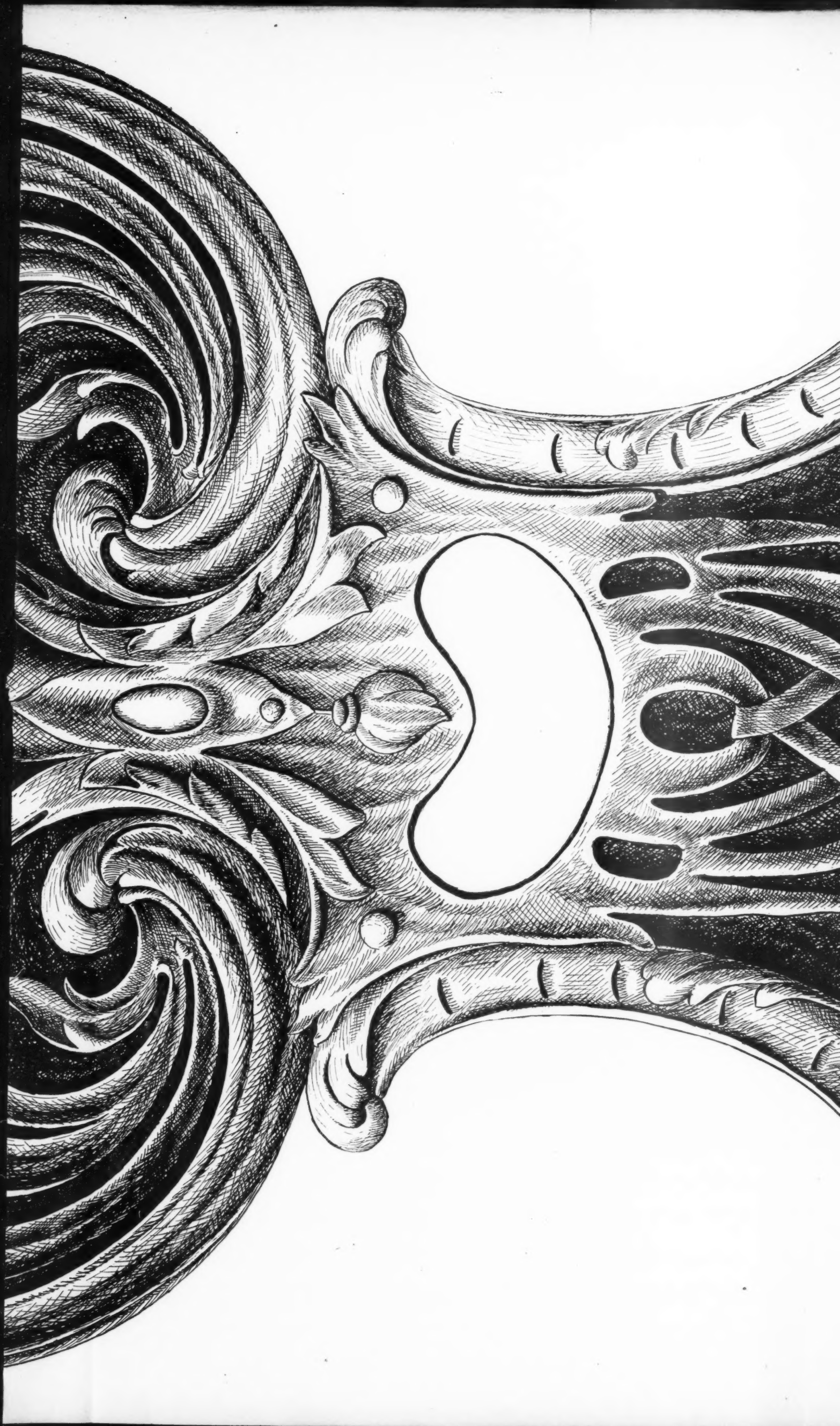
A festoon plate with a Russian green border decorated with roses and the little cartouches with landscape views was remarkably pretty. Another had a heavy border with a gold "lace work" design, gilded shells, and centre in gold. A St. Germain berry bowl had a green border and a decoration in apple-blossoms.

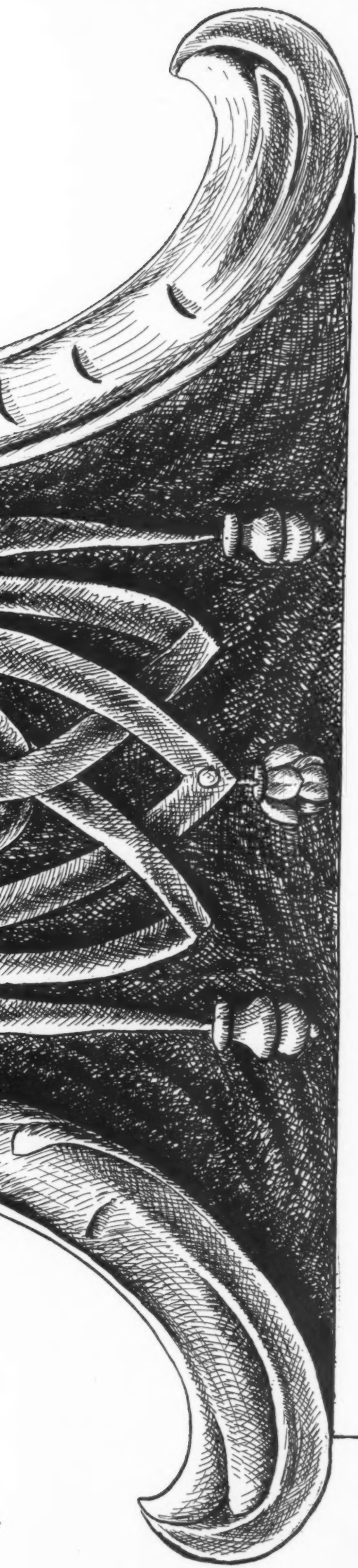


The Art Amateur Working Designs.

The Art Amateur Working Designs.







NO. 1931.—DECORATION FOR A CHAIR BACK FOR WOOD CARVING. ALSO SUITABLE FOR PYROGRAPHY.



The Art Amateur
Working Designs.

Vol. 39. No. 5. October, 1898.



NO. 1930.—VASE DECORATION (ROSES).

By MARY GRAY.



NO. 1000 - FIVE CENT STAMP 1899
1000
Working Designs
THE ART JOURNAL



The Art Amateur Working Designs.

Vol. 39. No. 5. October, 1898.

NOS. 1935, 1936.—EXAMPLES OF
EMPIRE AND NORSE ORNAMENT
USED IN THE DECORATION
OF PIANOS.

By ARTHUR E. BLACKMORE.

(SEE ARTICLE IN THE BODY OF THE MAGAZINE.)



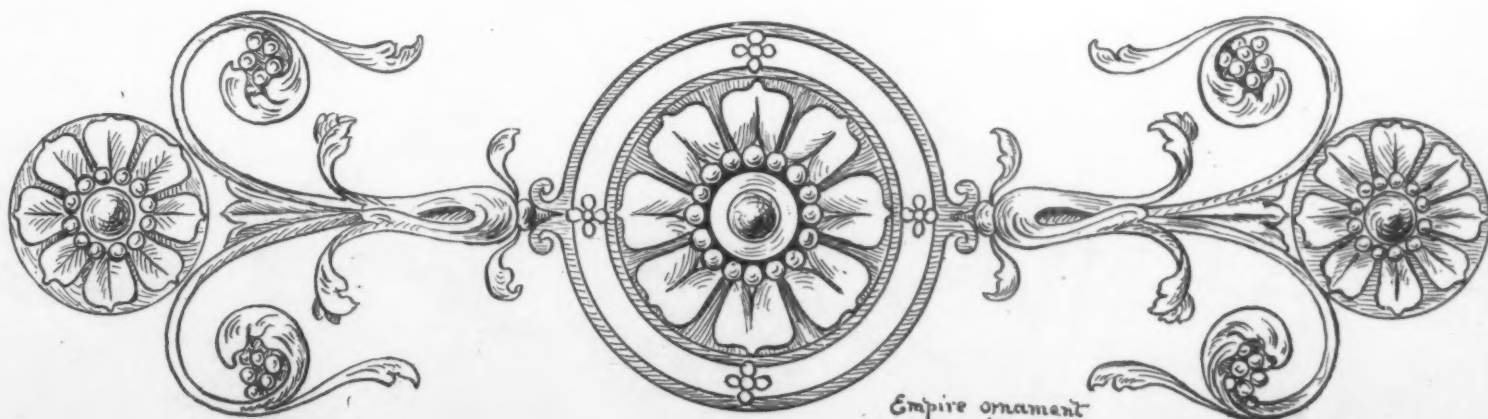
NORSE ORNAMENT FOR PIANO. (SEE BODY OF THE MAGAZINE.)
Scale three inches to the foot.



3 in. = 1 ft.

Lyre for Norse Piano

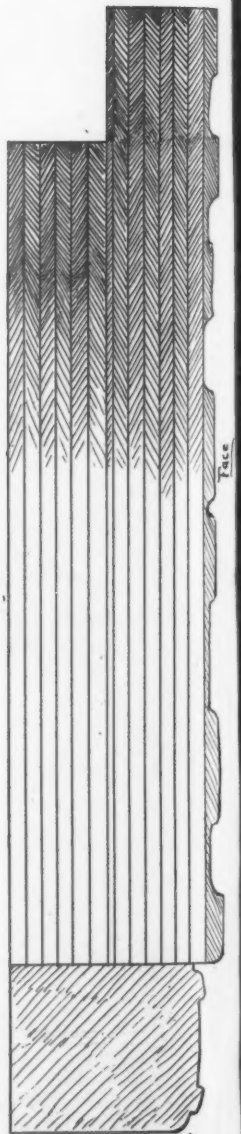
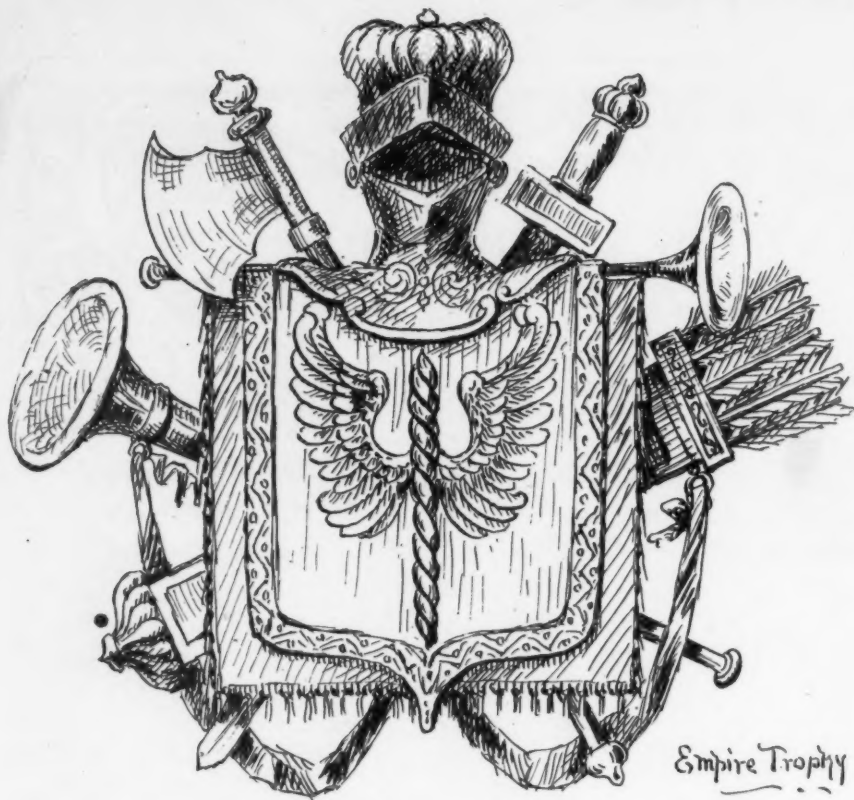
Plat. Line



Empire ornament
for Piano

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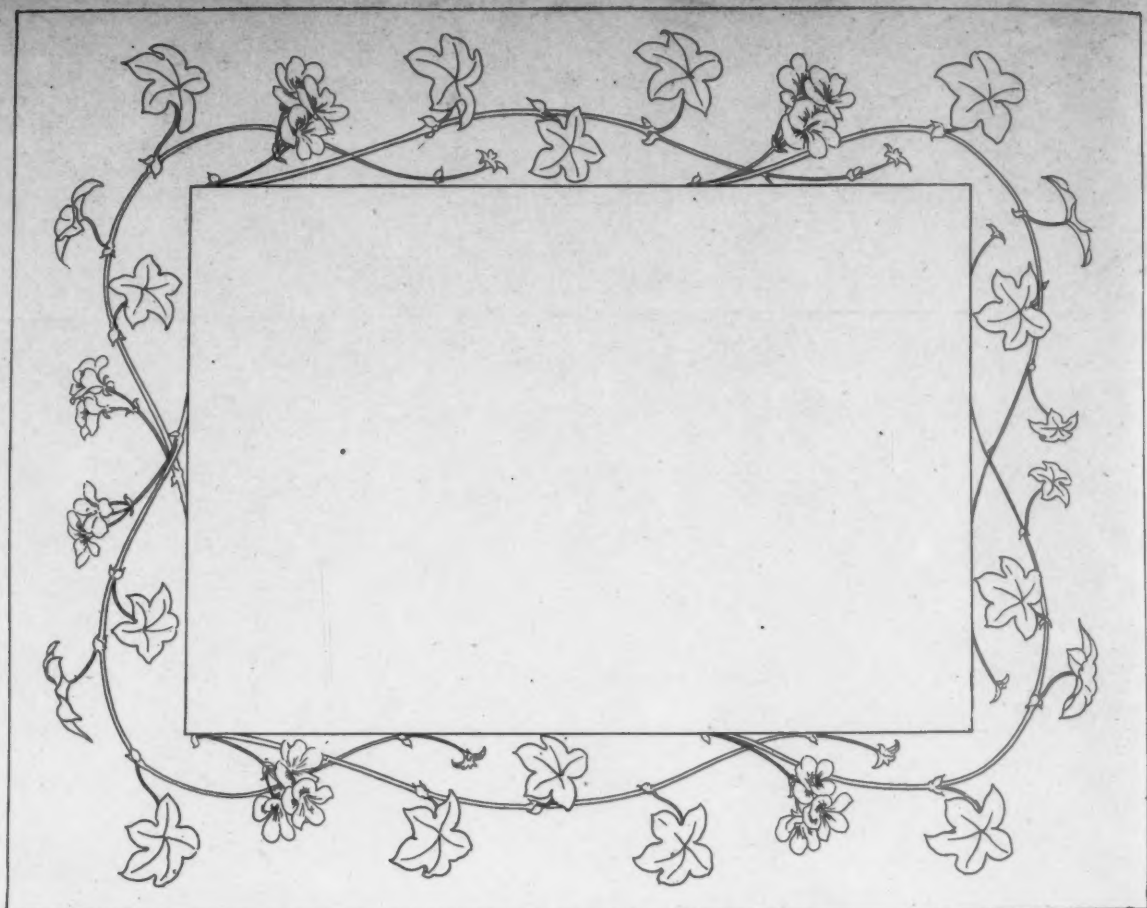


HALF SIZE SECTION OF SIDE OR RIM OF GRAND PIANO.



OF SIDE
PIANO.

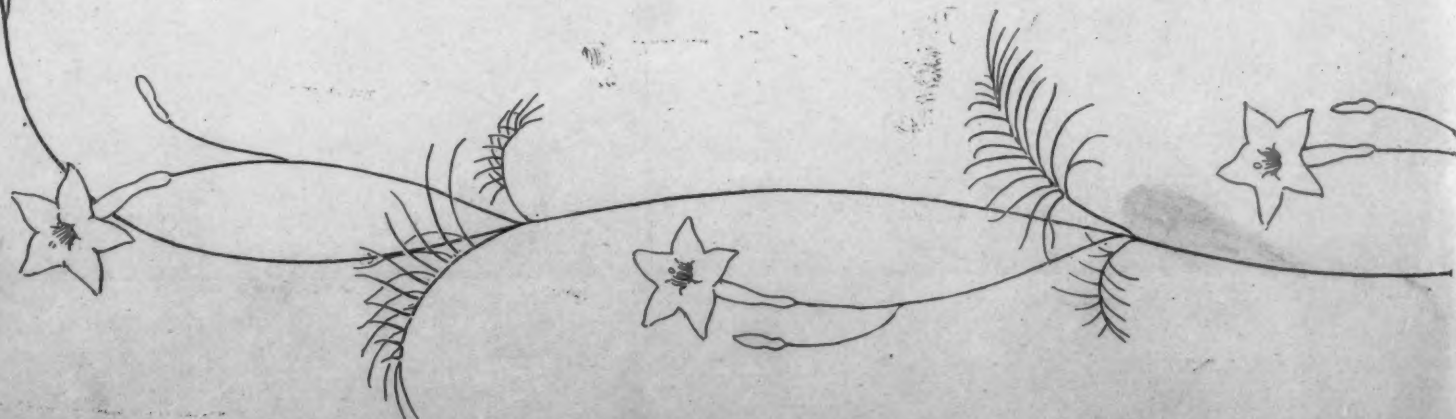
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